

THE
ETUDE
MUSIC MAGAZINE

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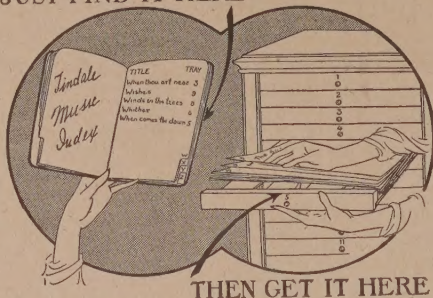
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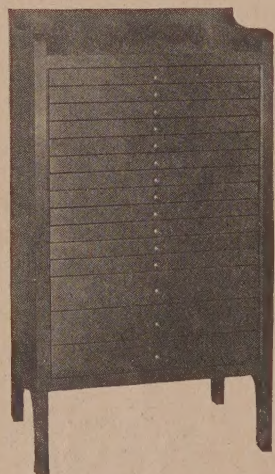
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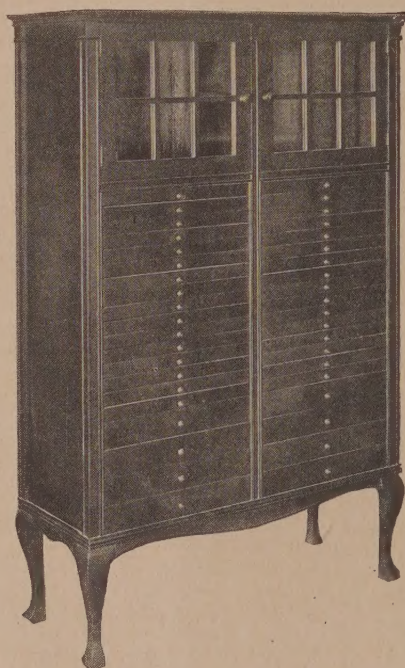
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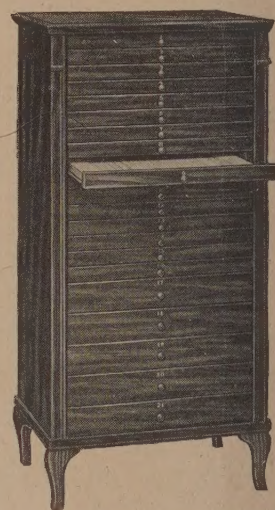
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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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MAY, 1923

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

The Messiah Festival for 1923, at Lindsborg, Kansas, was held from March 25th, to April 1. Mes. Frances Alda and Sigrid Onegin, were leading soloists, among others from New York and western cities. The Bethany Oratorio Society of five hundred voices gave their 122d, 123d and 124th performances of the "Messiah," with the accompaniment of their local Symphony Orchestra of forty-five members and organ. All this in a town of two thousand inhabitants!

Cosima Wagner is to receive a voluntary percentage of the receipts of the Bavarian State Theaters, from Wagnerian performances, as a tribute to Wagner's memory, because of financial straits of the family on account of the collapse of German currency.

A Fifth Anthem Contest is announced by the Lorenz Publishing Company, of Dayton, Ohio. Prizes offered amount to three hundred and twenty-five dollars. Particulars on application.

"Mona Lisa," by Max Schillings, had its American premiere at the Metropolitan Opera House of New York, on March first, with considerable success.

Lieut. William H. Santelmann celebrated his twenty-fifth anniversary as leader of the United States Marine Band, March 3d. He succeeded John Philip Sousa in this position, having had ten years of experience under the leadership of "The March King."

The Japanese Interest in Occidental Music is growing from year to year, according to reports of Consul E. P. Dickover of Kobe. Player-pianos of native make are now on the market.

The "Cecelin," a magazine dedicated to Catholic Church Music and published at St. Francis, Wisconsin, has recently celebrated a double jubilee of its existence and of its still active editor, Prof. John Singenberger, who founded it fifty years ago.

Edwin Lemare, the distinguished Municipal Organist of Portland, Maine, is especially proud of the career of his father (also Edwin) who has just retired as organist of Holy Trinity Church, Ventnor, Isle of Wight. Composer of many works, of which his Christmas Carols are especially well known, his last recital, at the age of eighty-two, was declared by the British papers to have been a masterful and powerful performance.

Atlantic City now has a regular Artists' Course, in its newest of modern hotels, Haddon Hall, which has been reconstructed upon a magnificent scale, including one of the finest concert rooms of its kind in the country. The management of the Chalfont-Haddon Hall has secured artists of fame, such as have appeared at the Waldorf-Astoria and the Biltmore of New York and the Bellevue-Stratford of Philadelphia, and among whom are Gigli, De Luca, Althouse and John Charles Thomas.

The State Symphony Orchestra, which according to the announcement is to emphasize quality rather than quantity in its activities, has been organized in New York, with Joseph Stransky, recently resigned conductor of the Philharmonic Orchestra, at its head.

The Auditorium Hotel and Theatre, show place and pride of Chicago and Chicagoans in the World's Fair days, is to be torn down and replaced by a towering structure to cost between ten and fifteen millions. At its dedication Adelina Patti, at her zenith, was the chief attraction, while President Benjamin Harrison made the leading address.

Cesar Thomson, celebrated Belgian violinist and teacher, will give concerts in America next season, as well as teach at the Ithaca Conservatory.

Mitja Nikisch, son of Arthur Nikisch, for some years conductor of the Boston Symphony Orchestra, will tour America next season as a concert pianist.

Paderewski received the degree of Doctor of Laws, from the University of Southern California, on the occasion of their Washington's Birthday observance.

\$50,000 for Symphony Orchestra Concerts in Fairmount Park, has been voted by the city council of Philadelphia.

Gabriel Fauré, now in his eighty-second year, and who in 1905 succeeded Theodore Dubois as Director of the Paris Conservatoire, has recently been promoted to the rank of Grand Cross of the Legion of Honor, by the French Government.

Nelson Perley Coffin, prominent choral conductor, died in New York, March 7, from a heart attack. He had been founder of twenty-five choral organizations, and head of the New York Mendelssohn Glee Club since 1919.

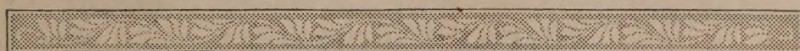
The Original Manuscript of "Home, Sweet Home," one of the most valuable musical manuscripts of all the world, has been given to the University of Rochester (New York), by Hiram W. Sibley of that city.

The Juilliard Musical Foundation is now ready to receive applications for grants to assist needy and talented music students, in their education. At present, only persons of American birth or citizenship are eligible, but this without regard to race, color or religion. Information may be had from the offices of the Foundation, 522 Fifth Avenue, New York.

"Snow Bird," an opera by Theodore Stearns, an American composer, had its world premiere by the Chicago Civic Opera Association on January 6th. The plot is Russian. "Beautiful indeed is the score"; "the music is modern, but not distasteful," and "the work was received more enthusiastically than any of the eight or ten operas by American composers given from time to time by the Chicago organization," say the critics.

"Giocund e Russo Re," a lyric opera by Jachino, has been awarded the first prize of 50,000 lire offered by the Commission of Fine Arts at Rome. "Morenita," by Perisco, received the second prize of 30,000 lire, and these, with three others receiving honorable mention, will be publicly performed during the season.

Hans Lewy, a fourteen-year-old pianist-composer of Rorschach, Switzerland, has amazed the critics of Vienna by the exquisite finish of his playing and by "a Symphony of splendid content and form."



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Jonas Chickering, "the father of the American pianoforte," had his memory honored by a National Centennial Celebration of his epoch-making inventions, with its culmination in Boston on April 14 and 15.

Walter Henry Rothwell has been reëngaged for a period of five years as the conductor of the Philharmonic Orchestra of Los Angeles, of which he has been leader since its organization in 1919.

"Fidelio," Beethoven's only opera, had its first performance in seven years in New York, when the German Opera Company gave it a very creditable performance at the Lexington Theatre on the seventeenth of March. This was during their second engagement, of three weeks, in New York this season, making seven weeks in all that they entertained the metropolis.

When Bruno Walter conducted the Boston Symphony Orchestra on March 30 and 31, it was his honor to be the first "guest conductor" of that famous organization in its history of forty-two years. Composers had led their individual works, but this was the first time the regular conductor had been displaced by another, throughout a program.

The Royal Opera of Stockholm has recently celebrated the one-hundred-and-fiftieth anniversary of its continuous existence. At that time Mozart was seventeen years old and the United States not yet born. During the Festival Week the second act of *Thétis and Pelée* by Uttini (the opera with which the house was dedicated on January 18, 1773) was performed, and among others was a gala night at which the Royal Family and notables from all Scandinavian countries were present.

A \$1,000 Prize for a chamber composition to include one or more vocal parts, is offered by the Berkshire Music Colony. Contest closes April 15, 1924. Particulars from Hugo Kortschak, 1054 Lexington Avenue, New York.

Miles Birket Foster, an English organist of wide reputation, and internationally known as a composer of church music, died recently in London. At one time he was organist of St. James's Marylebone, with the Rev. H. R. Haweis, author of "Music and Morals," as its pastor.

The Eighteenth Annual Bach Choir Festival will be held at Bethlehem, Pennsylvania, May 25 and 26, under the direction of Dr. J. Fred Wolfe. The "St. John Passion" and "B Minor Mass" will receive two presentations each.

German Opera, with Josef Stransky as the conductor, is planned in New York for next season.

"L'Africaine," the lurid score of Meyerbeer, has been revived at the Metropolitan this season, after a slumber of sixteen years. Produced on a magnificent scale, the leading rôle of *Vasco di Gama* was assumed by Gigli.

The American National Symphony Orchestra has been incorporated at Albany, New York, with Howard Barlow as conductor. The orchestra is to be national in the sense that its activities will be confined to no one city, as it will tour the country.

Gluck's "Orpheus" was presented in March at the Bellevue-Stratford Hotel, by the Philadelphia Musical Club. Under the direction of Miss Edith Pusey and Mrs. Edwin A. Watrous, President of the Club, it proved one of the most unusual accomplishments in the field of women's clubs. From the standpoint of appropriate scenery and artistic groupings the production was superior in many ways to many professional performances. The club has a complete corps de ballet under the direction of Mrs. Caroline Littlefield, an excellent chorus trained by Mr. Stanley Addicks, and the Philadelphia Woman's Symphony Orchestra of fifty-five members conducted by J. F. W. Leman. The soloists were members of the club, of whom Veronica Sweigart, Dorothy Fox and Cora Frye particularly distinguished themselves.

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THE ETUDE

MAY, 1923

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VOL. XLI, No. 5

A New ETUDE Departure

IN every issue of THE ETUDE hereafter, for some time to come, there will be expert material dealing with music in the public schools. The public school music teacher and the private music teacher are joining hands all over the country. THE ETUDE, always in the van, has secured the services of the brightest writers upon this subject, and all of our readers will find it profitable to keep in touch with what is going on in this vast field.

Half a century ago music had the hardest kind of a battle to get even passing attention in public schools. Then came a period when school boards, often composed of worthy men in business and other occupations, took it upon themselves to become censors upon all matters of educational theory, notwithstanding the fact that they had no practical knowledge whatever of the subject. They called music a "frill" and fought it tooth and nail.

Now the greatest educators of the times demand it as a regular part of the everyday training of the student. In the New York Times of March 11th, Dr. Charles W. Eliot, President Emeritus of Harvard, writes: "Teach every child to draw, model, sing or play a musical instrument. Make the training of the senses a prime object every day. What some people call frills and fads in schools and family life, like music and drawing, are really of fundamental importance." In the same issue Dr. George Strayer, Director of Educational Research of the Teachers' College of New York, says: "Music and Fine Arts antedate the three R's. He is a poorly educated man who lacks in appreciation of the beautiful."

Music's immense educational importance is irrefutable. Let all music workers and music teachers keep alive to this new contact through coming ETUDE articles.

Our Music Room

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No fine Music Room of the future will be complete without such a library. Time was in the earlier days of records that we rebelled against them. Now we own records that we would not part with for a great deal of money. Some of them are the voices of friends who have passed beyond.

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1. *Has education given you sympathy with all good causes and made you espouse them?*
2. *Has it made you public spirited?*
3. *Has it made you a brother to the weak?*
4. *Have you learned how to make friends and keep them?*
5. *Do you know what it is to be a friend yourself?*
6. *Can you look an honest man or a pure woman straight in the eye?*
7. *Do you see anything to love in a little child?*
8. *Will a lonely dog follow you in the street?*
9. *Can you be high-minded and happy in the meaner drudgeries of life?*
10. *Do you think washing dishes and hoeing corn are as compatible with high thinking as piano playing or golf?*
11. *Are you good for anything to yourself?*
12. *Can you be happy alone?*
13. *Can you look out over the world and see anything but dollars and cents?*
14. *Can you look into a mud puddle by the wayside and see the clear sky?*

Long Distance Pirates

The legitimate use of the postal highways for the transaction of business has been an incalculable boon to our country. It has placed the country man and the small town woman on a purchasing level with the streams of humanity that flow up and down Fifth Avenue, Chestnut Street, State Street and Boylston Street.

Because of the immense commercial and economic importance of high class, legitimate mail order advertising, the government is very careful to prosecute those who violate the law by an abuse of the mails. Every year hundreds of impecunious schemes are stopped, but rarely before some innocent person has been victimized. Possibly the worst offenders have been those who have dealt in fraudulent stock. Next, possibly, come the Fraud Music Publishers. We have hit many of the worst of these through THE ETUDE and we know that revelations coming through this paper have put several of them out of business.

Alas, all Fraud is hydra-headed. As soon as one head is scotched another crops up in another part of the country. Surely with these mail-order frauds—these long-distance pirates—eternal vigilance is the only price of Liberty.

We have known of mail-order education, of Correspondence schools teaching piano, organ theory and allied subjects that have given unquestioned satisfaction to their patrons who have gone carefully through the courses as indicated. Some of these courses have been prepared by teachers of real renown; and the grading, material and instructions given seem to be of a creditable order. Of course, practically all of the patrons of such courses now know that there is rarely a time when any of the questions they answer are corrected by the celebrities who prepared the course. That does not matter, if the questions are corrected by persons adequate to the task. Everything depends upon the selection of the school. Some of the correspondence schools of music are literally next door to worthless. The material itself is trifling in its value and the questions are answered by

indifferent clerks, often with scarcely more knowledge of the subject than the student. Such schools can not be condemned too severely.

Possibly the worst fraud of this kind that has come to our attention is that of schools teaching voice by mail. When the finest teachers of the voice declare that they cannot determine in advance what the future of a given pupil will be, these outrageous quacks pretend that with their method supplemented by all kinds of "gimcracks" they can guarantee anyone that they will in a short time teach him the art of singing. We have even seen a diploma made out in the name of a person with scarcely any voice at all who was alleged to have graduated from this absurd system. As a matter of fact, the gentleman who received the diploma was a business man who had never even taken a lesson by mail. Such a scheme embodies all the worst features of the fake medical dispenser, the bucket-shop operator and the unscrupulous subscription book agent. Just how such people can operate without falling under the ban of the law which makes it a misdemeanor to obtain money under false pretenses, we cannot understand.

We are very skeptical of all attempts to teach voice by mail. We believe that quite as much can be gained by the purchase of a few good books and the pursuit of a regular course of studies, costing only a few dollars as by one of the so-called voice correspondence courses often costing a great deal of money before the pocket-book of the victim has been milked dry. The main thing in voice teaching is the highly trained auditory intelligence of the teacher. After this comes his ability to sing and illustrate. This in a measure may be substituted by the possession of fine records but the best phonograph on earth can not correct a false note.

We believe firmly in auto-instruction. *THE ETUDE* itself has helped thousands and thousands on their way. We know of thousands who have taught themselves to sing and to play by cultivating their own sense of tonal values through hearing the best singers and players in person or in records and through reading a great many good books and magazines containing self-help articles. What we are fighting is the faker who by some quack proprietary means guarantees to produce equally excellent results for every one whom he inveigles into paying him a fee. *THE ETUDE* readers have helped us in so many fights for right that we trust they will feel warranted this month in stirring up a little righteous antagonism to the long distance vocal pirates.

Philadelphia and Non-proprietary Music Credits

THE Philadelphia Board of Education has passed legislation permitting the Director of Music, Dr. Enoch Pearson, to inaugurate this month a system of music credits for work done outside of school, in private music study. Dr. Pearson announced this new plan, which is one of the most comprehensive of the kind ever attempted, at a meeting of the Philadelphia Music Teachers' Association in November. In addition to the music credits, there will be unusual courses in music (theory, appreciation, orchestra, etc.) in the High Schools.

According to this plan, the student who studies with a private teacher and desires to continue music during his high school years, announces the fact to the head of the high school. This head, in turn, makes a study plan, including a certain number of hours of music work. He also provides the private teacher outside the school with the proper blanks, so that the teacher can file a report as to the nature of the work done in the study of some instrument during the school year. The pupil is then examined by an impartial committee, consisting of the Director of Examinations of the Board of Education, the Director of Music and some specialist in the instrument chosen—some one who has never taught the pupil. If the pupil succeeds in passing the examination, he will receive credits toward promotion or graduation for the work done outside of school in private music study.

The best part of the whole system is that it is fair and square to all. We happen to know that great influences were brought to bear upon certain active Philadelphians, with a view to urging the adoption of proprietary and monopolistic systems or publications. The schemes failed, and Philadelphia,

to its credit, has not been besmirched by the adoption of any private money-making policies of this kind. The works of any publisher of standing will be recognized. Moreover, any teacher (without any kind of an examination) can present a pupil for examination and for school credits. The teacher, like every professional man of standing the world over, will be judged by the actual results and not by diplomas, degrees or medals. The tree is judged by the fruit and not by the dealers' catalog.

The Editor of *THE ETUDE*, in his teaching days, lost many a fine pupil at the high school age through the old story: "Ethel is in High School now. She has Algebra, Geometry, Latin, Civics, French, History, Literature, etc., and it is not possible for her to find time for her music outside of school hours. They tell her she will have to spend at least two hours upon her home work and there will be no time for practice. Therefore, this will be her last season."

Scores of talented children are thus cut off from music. The moral effect upon the child is immense. "If music is not worth being credited it must, of course, be far inferior to the things I study in school."

Now, the system introduced in Philadelphia and in some other cities places music upon the proper basis and recognizes it as a serious study, and not something to be ranked with trifling accomplishments. The new idea will do more to place music upon a high level, in all places where it is adopted, than anything we know.

Work and Song

For years it has been our ambition to publish a comprehensive article upon "Music and Industry." Meanwhile the whole subject was growing every second of the day and night. A comprehensive article within the compass of *THE ETUDE*'s pages would be about as satisfactory as the small boy's essay on the History of the World.

So enormous has been the progress of music in industry that we have cut the Gordian knot by inducing Mr. Virgil J. Grabel, director of the famous band of the Western Electric Co. of Chicago, to cover part of the ground. He has done it in excellent fashion in this issue; but he could have used twenty thousand words more and still have told only part of the story.

The American business man is so firmly convinced to-day that music is an integral part of the life of the worker that he will go to great extremes to see that music is identified with his plant. Furthermore, the Department Store—the chief metropolitan channel for the contact of the great public and the purchase of necessities and luxuries—has found music an indispensable bond. Marshall Field, in Chicago, Gimbel Brothers, in three cities, Wanamaker's, in New York and Philadelphia, Strawbridge and Clothier, of Philadelphia, department stores everywhere have become centers of music for millions. Now, with the radio, these organizations reach out to the entire country.

THE ETUDE apologizes for the fact that it cannot give adequate space to encompass the movement entirely. However, we feel that you will get an inspiration from Mr. Grabel's article and from the stimulating letters received from National leaders which supplement the article. We also desire to call attention to the literature upon the subject issued by the National Bureau for the Advancement of Music (105 West 40th St.) New York City.

Surely thousands of our readers will want to use this material to help in organizing music in local industries where none now exists. Mr. Grabel tells just how to go about it.

If you cannot have a large orchestra or a fine band, you may have something equally good—an excellent chorus. The Theo. Presser Co. has maintained for years a large choral Society of its employees under the direction of P. W. Orem. This organization has given several oratorio and light opera masterpieces.

TACITUS used to say "He had talents equal to business and aspired no higher." Every business man ought to realize that business prosperity provides the opportunity for the development of other personal ideals.

How I Got Rid of Nervousness in Public

By the Well-known American Concert Contralto

CLARA CLEMENS

Mme. Ossip Gabrilowitsch, Daughter of Samuel L. Clemens, "Mark Twain"

[EDITOR'S NOTE: Clara Clemens-Gabrilowitsch was born at Elmira, New York. She was educated by governesses and studied music in her childhood, later receiving some lessons from Leschetizky in Vienna. Her vocal studies were carried on under Ashforth, Sulli, de Reszke and Valeri. She married Ossip Gabrilowitsch in 1890. She has toured England,

Germany and America as a concert singer; and her recitals, given together with her husband, have been increasing in metropolitan popularity each year. This article is supplemented by an extract from an excellent article, "Mark Twain and Music," by Ralph Holmes, from The Century. This extremely clear and interesting article will help many.]

MANY friends and acquaintances have asked how I succeeded in getting rid of nervousness when singing in public. I wish I might answer this question so clearly that my answer would bring with it lasting benefit.

There is more science in thought than in drugs; for a drug has varying effects according to the physical state of each individual and is apt to be an experiment rather than an unquestionable cure. There is no doubt about the effect of thought on the body. In fact, the fatal power of anxious thoughts had so often been proved to me that finally I decided to investigate the reserve side of the medal. There was something ignominious in being the plaything of my volcanic mind. No person would I allow to toss me about with so little respect.

Before a concert various devils begin to raise their heads and chatter, "Perhaps your voice will be hoarse." "Perhaps you will be terrified when you see the audience." "Perhaps your memory will fail you." And with the suggestion of each one of these possible dangers a cold shiver of fear and dread rushes through you, followed by a sensation of overwhelming weakness. According to the vigor of your thought will the size of your agony be. Some are capable of thinking so hard about a disagreeable possibility that they become seasick, or are stricken with a blinding headache. If a singer insists on dwelling upon terrible possibilities for several days preceding a concert, he will be a changed man when the actual hour of his appearance strikes. He will sink into a chair and long for death—any kind of death. Finally, seeing that Death gives no heed to his passionate cry, he begins to call for champagne, or coffee or bromide, according to his surroundings—or according to whatever form his nervousness may have taken—jumping insanity or paralyzing feebleness. Once on the stage a quick glance at the most innocent-looking slip of paper—the printed program—carries him into interminable spaces of nightmare where everything turns black before him. The lights are as black as the people. No wonder that the following day some of the critics complain of lack of color in his singing.

Having seen the colossal power of my mind in producing inability and sickness, I determined with common sense to alter the direction of this powerful current and construct a haven of serenity and strength.

To this end I called upon the help of many forces of harmony. If you call them they will come. The first step is to plant in your subconscious mind healthy seeds that will develop into reservoirs of strength and calm. If frequently replanted these seeds, or harmonious thoughts, will finally cover the surface of your subconscious mind and fortify it against the intrusion of dissonant attacks. If on the contrary, the seeds of placidity and beauty are rarely planted in the subconscious mind the voluntary mind will come into controlling power and destroy your peace.

Fill Your Mind With Visions

Before sleeping at night and before rising in the morning use the opportunity of a reclining position in a darkened room to fill your mind with visions. Do not allow these visions to appear haphazardly. Concentrate your thoughts with all the power of your mind on a scene from a play, on a picture in a gallery, or the memory of a sunset. Your thoughts must be so poignant that within two or three minutes you are able to feel the chosen picture before you. You will finally become part of it and thrill with happiness as radiant colors or ravishing costumes make themselves felt. With practice your thoughts will be able instantaneously to create a picture in which your entire ego will so absorb itself that for the time being it is completely lost in its actual surroundings. The subconscious mind though excessively sensitive to impressions both bad and good, is most keenly sensitive to good thoughts suffused with spirit. I think of spirit as meaning crystalline beauty in ecstatic form. It is this losing of your ego which emancipates you from nerves and contracting fear. Everything is free. You seem to rise and float—not drag and crawl. At last you are ruler of your most formidable enemy, your thoughts.

When you have spent weeks in faithful adherence to

the cultivation of bright thoughts and the banishing of all ugly or terrifying ones, you will become aware of an inner expansion into something that resembles a smile. The sensation is like the relaxing characteristic of a spring day when you stop to smell the flowers and revel in sunshine after the frosts.

In anger your mind is knotted and wrinkled. In serenity it is smooth and smiling. Once commander of your mind, you will wish to run no risk of losing the position you have gained. Yet to hold a position is sometimes more difficult than to attain it. Taking your final attain-

trating on the personality of an animal. A soft, playful kitten is a magnetic subject for the mind.

Your nervous system must not wrinkle up. Smooth it out and let it become sensitively receptive to all impressions of spiritual beauty.

Your spirit must smile and love—then your whole being will sink into a majestic rhythm that vibrates with divinity.

The Musical Metamorphosis of Mark Twain

With the consent of the author, Mr. Ralph Holmes, and of the publishers, we take pleasure in reprinting herewith from the October Century, parts of a very interesting article entitled "Mark Twain and Music." The writer quotes from Paine's biography of "Mark Twain" in which Samuel Langhorne Clemens gives in his note book (1878) the following humorous comments on opera: "I have attended opera for fourteen years now; I am sure I know no agony comparable to listening to an unfamiliar opera. I am enchanted with the arias of *Trovatore* and other old operas which the hand organ and the music box have made entirely familiar to my ear. I am carried away with delighted enthusiasm when they are sung at the opera. But how far between they are! And what long arid heart-breaking and head-aching between times of that sort of intense but incoherent noise which always so reminds me of the time when the orphan asylum burned down."

The Upper Tier

On another occasion Mark Twain writes in his diary while he was at Heidelberg:

"Huge crowd out to-night to hear the band play the *Fremberg*. I suppose it is very low-grade music—I know it must be low-grade music—because it so delighted me. It so warmed me, moved me, stirred me, uplifted me, enraptured me, that at times I could have cried and at others split my throat with shouting. The great crowd was another evidence that it was low-grade, for only a few are educated up to a point where high class music gives pleasure. I have never heard enough classic music to be able to enjoy it, and the simple truth is I detest it. Not mildly, but with all my heart. What a poor lot of human beings we are anyway. If base music gives me wings, why should I want any other? But I do. I want to like the higher music because the higher and better like it. But you see I want to like it without taking the necessary trouble and giving the thing the necessary time and attention. The natural suggestion is, to get into that upper tier, that dress circle, by a lie, we will pretend we like it. This lie, this pretense gives to opera what support it has in America."

How Mark Twain Played the Piano

It will be surprising to many that Mark Twain knew enough of music to strum out accompaniments on the piano. Mr. Holmes, after a conference with Mme. Gabrilowitsch, writes:

"It seems interesting in these days, when the concert vocalists are just discovering the naive charm and the authentic musical worth of the old negro spirituals, to learn from Mme. Gabrilowitsch that her first recollections of music at home were concerned with these same melodies.

"This was in her fifth or sixth year; and she remembers that her sisters shared with her the delight of hearing her father sit at the piano and sing to his own accompaniment such good old negro ecstasies as, 'Go Chain the Lion Down,' 'Rise and Shine and Give the Glory Glory,' 'The Golden Chariot.' The words meant nothing to the children but the melodies were infectious and they could not get enough of them."

Mme. Gabrilowitsch says, "My father played his accompaniments by ear entirely, and my latter musical education taught me that his harmonies were not altogether perfect but our young ears recognized no mistakes and the enthusiasm with which he sang them and of course, the melodies themselves were irresistible."

Then Mr. Holmes recounts how a music box that played the *Lohengrin Bridal March* came into the home. Shortly thereafter a Mr. Beattie "with a powerful voice"



CLARA CLEMENS

ment for granted, it often slips away. Therefore, do not fail to continue to plant the seeds of serenity in your subconscious mind until the machinery of your voluntary mind responds to the pressure of your will with prompt precision. Then you will meet your own misfortunes, worries, disappointments (always excepting tragedies) as an onlooker, rather than a participator. To all incidents crossing your path you will give intellectual rather than emotional attention. You will feel things moderately, not passionately. Your mind is no longer clouded by excessive feeling. A harsh voice does not make you shiver. An intended insult crumbles before the force of your impregnable placidity. Your heart does not bleed, nor even start.

Wall Out Corroding Thoughts

Through this method of walling out corroding thoughts you will find yourself facing a concert with pleasure instead of dread. It is no longer an ordeal but an interesting experience. In preparing your performance you have absorbed yourself in the beauty of the songs to the profound degree of losing your own ego. The very positive state of calm produced by this concentrated form of thought will stand you in stead on the platform. You are in possession of a new habit. A habit can be altered in three days if the direction of your mind has been forcibly jerked into a new position. It must not lag back in old muddy paths. Faithfully invite all pleasant thoughts and vigorously spurn all disagreeable ones. If immediately before a concert you find difficulty in fixing your mind on bits of scenery or scenes from operas, try concen-

appears in the Clemens household and charms the great humorist with *Nancy Lee*, which Mark demanded time and again.

Mark Twain apparently, in his middle life, did not develop his musical tastes to any noticeable extent, despite the fact that his daughter was advancing rapidly as a pianist and as a singer. In order that his daughter might have all advantages he took her to Vienna where she entered the classes of Leschetizky. The home became the gathering of the musical set of Vienna, but Mark himself was largely apart from it. Mme. Gabrilowitsch says:

"My father was always ill at ease among the musical people because they were concerned with a form of art that left him at that time wholly unmoved and sometimes actually uncomfortable. The most that he got out of his association with those people, was a great admiration for their memories and the nimbleness of their fingers. He was sure that Leschetizky was the greatest pianist who had ever lived; and he was never hesitant about expressing his amazement that human hands could do what he did, and the human mind remember how to do it."

How sincere the famous humorist was is indicated by the anecdote that when the daughter asked permission of her father and her mother to invite Ossip Gabrilowitsch to dinner, Mark replied, "By all means, provided you don't ask him to play."

Mark Twain's Sensitiveness to Sounds

Mr. Clemens was extremely sensitive to sounds and could not bear the ticking of a clock in the house. In fact their home was clockless, save for one that was practically inaudible. His daughter relates:

"My father was particularly sensitive to sounds and certain ones used to make him suffer acutely, so that he would almost lose control of himself if he could neither get out of the reach of them nor cause them to stop. The barking of dogs was one of the hardest to endure and I have seen him driven almost beside himself by the continuous whining of a puppy.

"On one occasion—I think about the year 1890, a collie belonging to next door neighbors began to bark in the middle of the night. It was in the fall of the year, with a heavy blinding fog, but my father got out of his bed and without stopping to put any garment over his night-clothes, started after that dog.

"He went stumbling down the road after the dog, which of course, kept just ahead of him, barking as loud as it could, but perfectly invisible in the fog, and it must have been two miles before the animal took to the fields and so was lost beyond all pursuit. How my father escaped serious results from the incident I don't know, for he came home as wet as though he had plunged into a lake, and covered with mud. The ruin of my silk umbrella was the only damage."

A Remarkable Change

Gradually, Mark Twain, surrounded by an atmosphere of the best music commenced to find that his taste was growing. When he built his house at Redding, Connecticut, he installed a fine organ. He also had a mechanical organ in his house on Fifth Avenue and enjoyed playing high class records. Mme. Gabrilowitsch continues:

"Beethoven, Wagner, Schubert, Chopin, even Brahms, became his daily companions, and he presently grew to love the very songs that I had tried earlier to interest him in without success.

"The experience came to him so late in life, though he never became a frequenter of concert halls, and except for one or two of my own recitals I do not think he ever sat through an entire concert of any kind. I am certain that he never heard Mr. Gabrilowitsch conduct nor me sing with an orchestra.

"And he did reach a point where he was no longer afraid that I would ask Ossip to play as he had warned me that time in Vienna, but would himself insist that my husband go to the piano.

"This experience of my father's is one reason why I have small patience with those who belittle phonographs, player-pianos, player-organs or even hand-organs. They can be so successfully used as an avenue of approach to real music that I feel that the humblest of them has some dignity about it, abused though they usually are."

At the very end Mr. Clemens reached out to music for solace. Among his last words were his request for his daughter to sing to him. She chose *Flow Gently Sweet Afton*. It quieted his exciting talking and he sank into peaceful repose, remaining thus until the end.

THE man who disparages music as a luxury and non-essential is doing the nation an injury. There is no better way to express patriotism than through music.—WOODROW WILSON.

How Mother Collected Her Bills

By E. O. Whitcomb

MOTHER had just graduated from a conservatory of music in the East when she married my father. They came West to make their fortune. Mother, to help in this process, gave music lessons.

In the new West, people were not interested in music. It was difficult for mother to secure pupils. In order to gain local prestige, she sang at all of the funerals and played all the wedding marches. She also played the cabinet organ and led the Baptist choir on Sundays. All of this she did free of charge. Many considered it mother's duty to take charge of the music of the community!

The music pupils were backward. Their parents, critical of mother's methods, demanded that their children play "pieces" rather than scales and studies.

Mother decided to increase her music pupils by taking country children. Tuesdays and Fridays she drove out into the country districts. On each of these days she made a circuit of thirty-six miles. She returned about seven o'clock in the evening, often too tired to eat the supper father had prepared for her.

But the saddest of all of mother's troubles was that she was unable to collect many of her bills. Fat, well-to-do farmers would see her give their daughters four or five terms of music lessons without offering to pay a cent. They totally ignored mother's modest little cards with the item in the left hand corner, "\$10 for a term of 20 lessons." Often my father attempted to help mother. He would speak to these men about "settling up," but he almost always received the answer, "Well, I'll see about it soon." The "soon" rarely was realized. In the end the farmers often substituted five bushels of potatoes (potatoes were then selling for fifty cents a bushel) for a crisp ten dollar bill. Many never settled for the lessons at all. Mother felt like complaining, but she didn't dare to say anything. These men were strong factors in the community, and she wanted their good will.

It was not until mother was teaching the second generation that she hit on a capital plan for collecting her bills. One Saturday afternoon she invited to her home all of her music pupils who had paid their bills and organized a music club which she called the Schumann Club. Officers were elected, small dues (\$1 a year) were voted, and a constitution, which mother had written, was adopted. The officers selected program and social committees.

A rather imposing account of the organization, written by mother, was given to the editor of the town paper. The result was just as mother had anticipated. A crowd of angry parents, wishing to know why John and Mary were not members of the "Schumann Club," visited mother. At each angry inquiry mother would step to her secretary and draw out, say Mary's card, from her little card catalog. "Pardon me," mother would say, "I have received no pay for the last two terms of music lessons I have given Mary. Really, I could not think of having Mary in a rather expensive organization when her music lessons have not been paid for in such a long time. If the last two terms and the term Mary is now finishing, \$30, you know (here mother would smile at the irate parent), are settled, I shall gladly send in Mary's name to the secretary of the club."

This diplomacy worked fairly well. By the end of the month all of mother's bills, with the exception of about 10 per cent., had been settled.

The Schumann Club flourished. Their Saturday afternoon meetings at our home were delightful. The little program consisted of a short sketch of a composer's life, several anecdotes about him, and several of his easier compositions, which were played by the more advanced students. After the program, mother often had a musical game or a guessing contest. There were always refreshments, and each youngster went home feeling he had had a glorious time.

The principal of the high school asked the club members to give a concert in the school auditorium. They did, and it was a great success.

In the following spring the club secured a young violinist to give a concert in the little town. How the members of the Schumann Club worked! They sold tickets, decorated the barn-like I. O. O. F. Hall, etc. On the evening of the performance the hall was transformed. Club colors, green and white, were draped everywhere; large baskets of wild flowers adorned the front of the small stage, which was covered with a soft rug. All of the ferns the townspeople possessed were massed in the rear of the stage to cover the ugliness. Several pretty chairs, a small table and mother's upright piano had been placed on the stage. Old Deacon Jones voiced the sentiment of all when he said, after contemplating the stage for five minutes, "I'll be gol-darned if it don't look like the Garden of Eden."

At the concert the social and program committees "ushered." The other members of the club sat in seats of honor in front. The president introduced the violinist, and during the intermission the club chorus sang one of Schumann's songs. After the concert Mrs. Woods, the wealthiest woman in town, gave a reception for the visiting violinist and the members of the club. Most of the townspeople attended. The next issue of the town paper gave a very graphic account of the affair, ending with the sentence, "Everyone voted the concert a huge success."

The next fall mother had a new scheme. Knowing how young people dote on emblems, she suggested that the club members have a pin. Catalogs of several large jewelry firms were consulted. One of the members brought her brother's fraternity pin as a good model. Finally, it was decided to have a diamond-shaped pin with a pearl in each point. On a green enamel background there was a staff with the treble clef sign and three notes in gold.

As a magnet draws the needle so this beautiful pin drew the remaining students into the club. The miracle had happened. All bills were paid.

Father wished mother to quit teaching, but she loved her work so intensely that she didn't want to give it up; besides, there was no one to take her place. Then, too, mother had some more things she wanted to accomplish. There were other social customs that needed reforming. Two years later she was receiving \$2 Sunday for her church work, and she charged \$2 for her work at a funeral—that was, if the people could afford to pay.

Mother has passed on now, but four of her former students, all conservatory graduates, are going on with her work in the old town. Thanks to mother's pioneer efforts, they are having no trouble collecting their bills! The Schumann Club is as prominent as it was in mother's day, and it has done a great deal of good for the entire community.

How Shall We Study

By C. E. Christiani

"Act with yourself as if you were your own pupil. Tell yourself what is right to do; make yourself do it; and leave the rest to take care of itself."—Louis de Haas.

The above indicates that you must be your own teacher, as well as your own pupil, and this really is the most sensible way to study; for, if you are not able to know before you do, you never will be able to master anything. This is just the whole trouble with us, trying to do something of which we know nothing. Many hours are actually wasted by students in thoughtless, so-called practice. Most students have not the slightest idea of (1) the keys of their study, (2) the object of it, (3) the meaning of the different signs of expression. Yet when asked about the time spent, they all assure the teacher of having practiced every day from one to two hours.

Now the way to be your own teacher as well as pupil means this. (1) Find out how many sharps or flats there are, then mention these aloud to yourself several times. Then name the key several times. Do this each day before you start playing. (2) Find out the object of the lesson; namely, is it a study for legato, staccato, or what? (3) Examine the different signs of expression and master their meaning. Now if you do this, you are your own teacher; and if you put in practice what you now know, you become your own pupil also.

In the above words: "You tell yourself what is right to do, and make yourself do it." If you will do this you will become a joy to your teacher; and if you keep it up you need never look for success—for you have it or, better still, you are a success.

Why Do I Make Mistakes? How Can I Correct Them?

By CONSTANTIN VON STERNBERG

FAILURES among students of the piano are nearly always due to a want of knowledge of *how* to practice. There are, of course, pupils that do not practice rightly in spite of knowing how, but with those the failing is a matter of character, due to negligent home training, or to a lack of knowledge.

Practicing may be divided into two kinds: the general, and the special—to use the words of the average pupil—the exercises (Etudes) and the “pieces.”

After the fundamental principles of technic are established these two kinds of practice should, of course, go on in hand and though they generally do, it is surprising that many pupils go astray, not in the first, but the second kind, in the artistic, the “piece” practice. The reason for this is that in the first kind they know what to do, while in the second kind they are—more or less—thrown upon their own judgment.

When the time for practicing has arrived they take up their exercises, scales, arpeggios or whatever the teacher has prescribed; they repeat them a number of times, watch their fingering, their touch, accents, shading, and so forth until the time allotted to this part of the work is consumed.

The Cardinal Error

This is the case with good, willing pupils; but even these often go astray in the practicing of the “piece.” They now take it up, start it attentively, and when they make a trifling mistake they stop to correct it—and *ruined!* Here is where the cardinal error is committed! For, they do not realize that the more correcting of the mistake rectifies it for the moment only; at the best only for that practicing hour. When they resume their work in the afternoon or next day, the same mistake will promptly occur again, be rectified again, only to return the next time, until finally the teacher has to give a lecture about it.

If, instead of merely correcting the blunder, the pupil had *eliminated* it, it would never have occurred again. To eliminate a blunder there is only one way: to *investigate* it! Like all natural phenomena, a blunder, too, has a *cause* and this cause must be removed; but before it can be removed it must be *found*.

There are but three errors, of which each one (or a combination of them) may cause the blundering:

- A wrong note.
- A wrong fingering.
- A wrong timing.

Let us suppose that a wrong note was struck. There must have been some reason for it. The right note was perhaps somewhat unusual, or an accidental flat, sharp or natural, still in force, may have been overlooked. Whichever it was, the *wrong note* has made an *impression upon the mind* and this wrong impression must be eliminated, removed, crushed out of the mind by compelling the ear to hear the right note so many times (in connection with the context) as to wipe the wrong note out of the memory.

Wrong Fingering

Sometimes a wrong note suggests itself, not to the ear but to the fingers, through a *wrongly started sequel of fingers* or a wrong fingering and has led, for some other reason, to a stop; in such cases the pupil should remember that the *place where he came to grief* is not necessarily—the place where the mistake was made. Or, a wrong fingering may be carried on for several notes (in some cases for several measures) before it causes a stop; just as we may go in the wrong direction for several blocks in a city before we become aware of it, through the unfamiliarity of the region in which we find ourselves. The question is now to find the point where the wrong fingering *began*; then it must be gone over with the right fingers slowly, with exaggerated accents, many, many times. And not enough with this, the now corrected place must be played in conjunction with the measures which precede and follow it, in order to see whether the error can now be avoided. Still more, it must be tested, now, whether the use of the correct fingering is not due to strained attention or whether it comes quite naturally. For, if it does not come naturally the same error will recur to-morrow. It would, therefore, be far better to go over that particular passage another twenty times, slowly, and with exaggerated accents.

For errors in *timing* it is well to pick out the notes which are due at the main *beats* or pulsations and to play

them a number of times with such fingers as will have to be used afterwards when the spaces between the beats are filled; in repeating these beat-notes great care should be taken that *the loud counting of the beats should not be interrupted between repetitions*. This is of great importance in rectifying errors in timing. Now, after the beat-notes are firmly settled, the notes between the first and second beat may be inserted. In cases of small subdivisions, such as sixteenths or thirty-seconds, it is well to count not only the quarters but the eighths, so as to have, say, eight counts instead of only four. Gradually the notes between the remaining beats may then be inserted (under still loud and uniform, uninterrupted counting) until the whole measure is correctly timed.

How to Correct Errors

Whatever may be the nature of the mistakes; whether a wrong note, wrong fingering, wrong timing or any combination of these, the *correction must not be entrusted to the memory alone*; for, that will be occupied by the piece itself. The correction must go beyond the memory, into the *automatism*, into the muscular habit so as to prevent the mistakes from occurring again.

All mistakes in piano playing are made by the *mind*. The fingers can play neither right nor wrong because they have no brains of their own to direct their action. It is the player's *brain* that in case of error has misunderstood something, and, consequently, misdirected the fingers which executed this wrong order just as willingly as they should have executed the right one. The fingers are like the messenger boys in a telegraph office: if the manager writes a wrong address on a telegram the boy will and must go to a wrong place. It is, therefore, absolutely necessary to realize that all our errors are committed in the “main office” situated above the shoulders and that it is *there* where the nature of the error must be *understood*. When that is done, the “mother of study,” *Repetition*, will transform the use of the correct fingers into a habit which is but another word for “automatism,” habitual action.

Importance of Automatism

So far, it is the rectifying of mistakes that has been discussed and the importance of the automatism in this matter has been emphasized. This importance, however, is not confined to the mere correcting of errors, but it extends to the entire matter of practicing. And right at this point it should be impressed upon the student's mind that the repeating of a difficult passage until it merely “goes” is not “practice” but only a preparation for it. If a passage is “difficult,” it is so because the fingers have to do something unusual; they have either to make a sudden stretch, a sudden contraction, to change quickly from one to the other or to perform some other quite unaccustomed stunt. Now, if such a place is slowly gone over five or six times it may “go” after a fashion. Of course it will—during the next few minutes, until attention has been diverted from it by some other new matter. But if that place is to go well “for good,” then the achievement of a half-dozen repetitions must be regarded as a quite trustworthy indication of the difficulty being quite within our power of surmounting it; *then, begin* to surmount it by repeating the place slowly and with strong rhythmical accents 30, 40, 50, or even 100 times, according to the resistance of mind and fingers that is to be overcome.

This is the kind of practicing the professional means when he says that he has been “working;” for, the esthetic part of his study is a pleasure and a delight to him. The professional, however, makes a very clear distinction between musical working and playing for pleasure; a distinction which many students are entirely unaware of. These students readily yield to the charm of a composition and scramble through it as best they can; they thus fish out a few melodic phrases and so “take the cream off” a piece, lose interest in the remainder and never obtain a mental picture of the totality of a composition.

Now, we should not forget that the professional is, to say the least, just as susceptible to the beauty of a composition as is the amateur, but he holds in his musical imagination an *ideal* of that rendition of a piece which must come up to this ideal in every detail as well as in the general character and form of it. For the attainment of this, he practices until the fingers offer no more resistance and *then finally*—he yields to the charm of the piece while still observing the composer's

annotations. This yielding, conditional as it is, is a delight to him; he practically rests now; rests from muscular exertion; from strict self-observing; from the struggle that was raging within himself during the unpleasant period of self-denial, and now he enjoys the fruit of self-conquest—the greatest and finest of all conquests.

And when all this hard work is done and all goes well, the amateur, the pupil who “plays at” the same piece and cannot master it because he has not the strength of character to withstand the temptation of musical pleasuring, what does he say when he hears the artist's perfect playing? He says in an admiring tone of voice, incidentally screening his weakness thereby: “Ah, what is the use? That is the result of talent!”

Talent? Fiddlesticks! All of us have musical talent. The number of people that have no sense of rhythm (of the very root of rag-time and of jazz!) or cannot distinguish pitch relations (pitch-deafness) amounts to less than two per cent of the number of color-blind people. The difference between the musical talent of Beethoven and that of Mr. Tom-Noddy is neither qualitative nor quantitative.

Self-Exhibition

If Mr. Tom-Noddy had as great a *soul*, as keen an *intelligence*, as strong a *personality* (character, individuality) as was given to Beethoven by nature and developed by himself, Mr. Tom-Noddy could write just as great a Symphony as any by Beethoven, who did not possess even what is known as “absolute pitch.” If Mr. Tom-Noddy were the “man” that Liszt was (or Rubinstein, Josef Hofmann, Rachmaninoff) he could play the piano just as well as Liszt did. The trouble is that Mr. Tom-Noddy is *not* the kind, the type of man; that he has *not* the soul calibre, *not* the strength of character to face and to overcome the unpleasant part of study; that he does *not* play to convince his hearers of the greatness and beauty of the *composer's* thought, but only to “show off” his own, dearly beloved *Self*! In this attitude lies the root of all bad music-making, in which errors of time, of reading, of phrasing play the principal part.

Has the average piano student, after playing a certain phrase, ever, *ever*, *Ever* asked himself how it *sounded*? From long and sad experience I am compelled to answer, “No!” I have asked some of them what they should think of a painter who kept on painting without caring how his picture “looked.” They answered, “That's different!” Alas, it is not different but an absolutely perfect analogy.

The foundation of such mistakes as false notes, wrong timing, bad fingering, bad touch and so forth is not to be sought in the “talent” but—I feel a natural hesitancy in saying it, but it has to be said—in *selfishness*, in egotism! Whenever people play badly it proves that they do not think of *giving pleasure to others*, but that they are sublimely indifferent to the effect of their playing upon their hearers. “I do the playing and you have to compliment me whether you like it or not. If you do not like it, I can always say that you did not understand it. That it was I who failed in *making* you understand the piece—who should ever suspect *that*? So, I can get away with it.” Such is the mental attitude of a great many who play the piano without making music. Personal vanity is a strong integer of or incentive to this attitude. It discloses itself in the unholy desire of playing the same pieces which they have heard in the recitals of great pianists. “Yes,” said a fond mother to her neighbor at a recital by an acknowledged artist, “my daughter plays several of the pieces on the program.” That this statement can impress none but the utterly ignorant in music (and I strongly doubt even this) did not occur to her. Now, in selecting pieces beyond their technic, the players are kept so busy mechanically, that all the other qualities of the pieces have simply no chance of gaining their attention and consideration.

Why Papa Does Not Like “Darter's” Music

And here lies the main reason why “Papa” dislikes the music played by “darter.” I do not blame him, do you? If the daughter would play what her technic permits her to play—something in which the technic does not absorb her entire attention but allows her to give heed to her tone, to dynamic shading, to proper phrasing—I'd like to see the “papa” who would not like it.

Since the proper rendition of the Mozart *Sonata in F* is not a feat of which an experienced musician has any

reason to pride himself, I may be permitted to relate the following experience.

To spend a few days of rest at the house of a farmer (it was a good many years ago, in Illinois) I happened to arrive on a day when "darter" was away on a visit. Noticing a nice upright piano and some very badly kept sheet music, I investigated the latter and found among other things the Sonata just mentioned. "Does daughter play this?" I asked.

"O, Heavens, yes!" replied the father; "and who in the world was the fiend that invented *Sanatases*?"

However, by and by, he asked me to play "something nice"—nothing classical, but something that a fellow could understand. I consented; but I made the condition that he should sit by my side, not think of crops or cattle, but let the music pour over him. And then I played the very "Sonata" he hated so much. I will confess that occasionally I made my phrasing a trifle more plain than strict necessity should have required it, but—need I say it?—I did not overdo matters so as to conflict with the beautiful melodic flow of the first movement. At the end of it I noticed that "Papa" was seemingly deep in thought, but he only had visions from which he evidently disliked to separate too suddenly, for it took quite a little while before he spoke and then he said in a tone vibrating with emotion, "Gee, that was fine! I saw the whole Spring in it, the birds, the flowers, all nature! Why does daughter never play such pieces?" And when I then told him that I had played the very "Sonata" that his daughter had played, he used an expression which even the unmistakable sincerity could not justify my repeating it here.

Now, the daughter could have played the Sonata just as well as I had played it; for it is simple, naive, and makes but very modest demands upon technic. Why, then, did she not play it as I did? Because I had played it with the purpose of making Papa like it, while she—did not care how it sounded. And, I repeat, it is in this "not caring how it sounds" that mistakes and errors are generated and, alas, *persisted* in. There is a world of difference between "playing the piano" and "making music on the piano." The mere "playing the piano" is something which nobody (except the player) cares for.

Dont's for Parents

By Norman H. Harney

Don't be too eager to have your child progress rapidly in his music studies. Remember that the student who is farthest advanced at eight or ten years of age will not necessarily be in the lead at fifteen.

Don't engage a teacher merely because he is a brilliant performer. It may well be that of two men or women the less showy player is the better teacher.

Don't forget that, while it is a great mistake to select a teacher because he is cheap, it is just as serious an error to engage one merely because his price is high. It does not follow that he is the best available instructor.

Don't be too hasty about dismissing a new teacher because your son or your daughter has expressed a dislike for him. It may be a temporary antipathy which will wear off in a short time. On the other hand, don't insist on your child studying with a person for whom he has developed a permanent dislike. No matter how capable the teacher may be, he is not the man you want.

Don't speak slightlying in your child's presence of the person in whose hands you have placed his musical education. If you have any criticisms to make, it will be not only fairer, but also more effective, to bring them directly to the teacher.

Don't fail to cooperate with the teacher. He needs your help and your child will reap the benefit.

Don't hesitate about giving the teacher a free hand in the training of your boy or girl. If you have not sufficient confidence in him to do so, it would be better to engage another instructor.

Don't expect the teacher to extend special favors to your boy because you regard him as a little genius. If he has exceptional gifts the teacher will soon discover them and will know how to act.

Don't give your son or your daughter cause to feel that you are too closely and jealously watching his progress. Young people are likely to resent such an attitude. On the other hand, don't fail to display a sympathetic interest in the work your child is doing. A bit of advice, a word of encouragement, a friendly suggestion, a little praise, if judiciously administered, will be helpful and stimulating.

WHAT some one tells me I may forget; what I learn myself, I know.—EDISON.

How Russian Students Work

From an Interview Secured for "The Etude" With the Famous Russian Pianist, Composer, Conductor

SERGEI RACHMANINOFF

(The first section of this interview appeared in the March ETUDE.)

"Do Russians work harder at music than the students of other countries? How can one ever make a comparison that is just? The Slavic race is not historic for its industry. On the other hand it seems to me that the Slavs, at times, are notoriously lazy. They love to dream, to make ideals. They are also very impatient. Americans have far more patience. Music, however, is an immense impelling force, and, once the love for music is developed, the Slav forgets that he is working and finds so much joy in his art that nothing can stop his progress. Take the astonishing case of Chaliapine, one of the greatest of living Russians. Chaliapine is practically untaught. He heard the famous Russian chorus, but all that he knows of music and of the opera and of singing and acting, he picked up from artistic friends by dint of his gigantic genius. Of course, he has worked, but I scarcely believe that he was conscious of it, so absorbed has he been in the joy of what he has been doing.

"The greatest art is that which is done unconsciously. Of course, there must be years of grinding labor to produce any great end or reach any high goal. One does not soar to the heights of art like an angel. The work, the climb is there. But the difference is that the great artist usually forgets that he is working, so completely does his love and enthusiasm for what he is doing camouflage drudgery. In fact, the more talent a Russian student has the less he realizes he is working. This is a racial characteristic which will never be eradicated. The more talented seem to work very little.

"It seems somewhat astonishing that since the time of Chopin no master has arisen to enrich the literature of the piano in such magnificent manner. With all due respect for Liszt, whose works form such a very important step in the advance of pianistic art, Chopin still remains at the zenith. His exquisite sense of tone color, his gorgeous harmonies and his always pianistic realization of the possibilities of the keyboard, make his works a kind of Bible for the pianists. When you know Chopin you know practically all that can be done in the way of producing pianistic effects of high artistic value.

"Chopin is so 'comfortable' for the hand that most students seem to fail to realize that his works should be studied with patience and diligence. Patience, patience, patience, and then more patience, is the great asset of the student who would acquire finished performance. Chopin must be studied with precisely as much patience and care as Bach. In the great genius of the master, every note had its significance.

"American audiences seem to be more rational, more clearly appreciative of the substantial and beautiful elements in the art of music than are many European audiences at this time. To my mind Europe is suffering

from a kind of a contagious mania for cacophony, as represented in the works of the ultra-modern composers. Look at the programs that one sees and then listen to what is given the name of music.

"Americans are too matter of fact, too practical to be fooled with such material, just because it is presented as a novelty. Let us have all the new music that the greatest genius of the world can produce; let it be rich and original; but, above all things, let it be based upon the time-old principles of real beauty and not false art.

"However, time inevitably determines, and every musician is conscious of the fact that much that for a time had its vogue as futuristic music has already seen its day and is surely and certainly on its way to the dumps, heaps of oblivion.

"Would that another Chopin might arise to bring new pianistic beauties to the world. Notwithstanding all this playing I do during the course of the year, I find myself continually playing Chopin at home, just for the sheer pleasure of the thing. There is a delight in letting one's fingers run through his perfectly molded passage. Every note seems to be just where it belongs to produce the finest effect, and no one seems to be out of place. There is nothing to add and there is nothing to take away.

"I believe in what might be called indigenous music for the piano; that is, music which the Germans would describe as 'Klaviermässig.' So much has been written for the instrument that is really alien. Brahms is a notable example. Rimsky-Korsakoff is possibly the greatest of Russian composers; yet no one ever plays his concerto in these days, because it is not 'Klaviermässig.' On the other hand the concertos of Tchaikovsky are frequently heard because they lie well under the fingers! Even with my own concertos I much prefer the third, because my second is uncomfortable to play and, therefore, not susceptible of as successful effect. Grieg, although he could not be classed as a great master pianist, had the gift of writing beautifully for the piano and in pure 'Klaviermässig' style. His works are always playable and often exquisitely beautiful.

"The frontiers of the art of composition for the piano have by no means all been reached. There is much that can be done. It is a fascinating territory; and there will be countless explorers who will see glorious vistas, as did Chopin, and not horrible and loathsome chasms as has some of the modern futurists. The element of contrast is one of the most powerful in art. There must be light and shade. Discord emphasizes beauty, but incessant cacophony, carried to pitiless extremes, is never art and never can be."

A Plea for the Can't-plays

By Marguerite Geibel

A RECENT number of a college paper contained an article decrying the fact that there were no piano players to be had. This, in a college of 3000 students! It is a standing joke at this college, that the fraternities are endeavoring to pledge men who might prove useful at the piano, most of them not succeeding in obtaining one.

A number of the more obvious reasons are suggested in connection with this dearth of musical men. "Jazz instruments, player-pianos, victrolas, and a growing disinclination among the youth of the country to practice," are given as the probable contributing causes of the shortage.

Right! The last named exists because of the first three. There are too many short cuts to make it appear worth while to spend years practicing on the piano, so that at the end of that time, a person may be able to play.

Since most people really do enjoy playing the piano, or, trying to, there must be something wrong with the present method of teaching, and reading music. Doesn't it seem only fair to blame something beside the individual, for a change? Especially when there are so many millions of him? Or are the people all wrong, and the system all right?

Regardless of who (or which) is to blame, the difficulty is going to result in the extinction of the species known as "piano," if something isn't done about it soon. And with all the musical men we have, teachers, professionals, and technical men, it is ridiculous that something hasn't been worked out. Unfortunately the ones who

could do it, are the ones who do not see the necessity.

Since a great many very intelligent people fail to negotiate the intricate coordination requisite for accurate rendering of the written sheet of music, so simplification of the method must be in order. The difficulty—impossibility in some cases—of memorizing music strengthens the case for a new system.

Can anyone give a sound reason why the notes on a page, the lines and spaces, should not bear some faint semblance to the monotonous line of keys, every white key looking just like every other white key, and every black key doing the same by its fellow negroes? We do not have five lines on the keys, each key bearing its own note, properly situated? Or is there a Federal law against labeling a piano key so that one may recognize it without undue deliberation? For the few middle notes that are used in both treble and bass, it would be a simple matter to have both "versions" appear, as the key is used several times as deep as the staff.

The first step in learning to play is to discover the relation between the printed note and the piano key. Simplifying this, which is by all odds the most difficult to achieve, more time and attention could be given to tempo, expression, and other details. Undoubtedly, suggestion can be enlarged and improved upon.

More music, more players, more pianos, and more power to all three!!!

Why Do Not More Men Take Up Music?

Some Thoughts on the Feminization of Music, Yesterday and To-day

By HAROLD RANDOLPH

Director of the Peabody Conservatory

Editor's Note: The following article, by a distinguished American educator, was first presented as an address at the Convention of the Music Teachers' National Association in New York last December.]

Music Originally a Man's Job

WHAT has brought about the present day feminization of music—especially in this country? It is no new thing, of course, nor is it confined to the United States; but it is not to be found to anything like the same extent in other countries, and most certainly it was not in pre-American times. In the early days of "the story which was Greece" music was distinctly a man's job; and later, when the Christian Church took it over and it became for so many centuries the almost exclusive property of the monks and priests, it is to be resumed at least that they did not share its custodianship with the women.

All Honor to the Ladies. How has it come about, then, that in present day America eighty-five per cent of the music students are girls; seventy-five per cent (at least) of the concert audiences are women; and even the promoting and managing of musical enterprises getting more and more into their hands? All honor to them for it, be it said, for without them and their Music Clubs our country would be a hundred years more behind hand than it is and many a fine artist might have starved to death while waiting for the men to awaken to a realization of the meaning of his existence.

The Vanished Frontier

The most immediate and plausible explanation of the situation would seem to point to our comparatively recent emergence from the pioneer stage, when our men were too immediately concerned in the stern tasks of clearing the forests, planting the ground and fighting the Indians to find time for the gentler things of life. But this explanation cannot be seriously entertained for we have in reality progressed so far beyond these conditions as to have practically lost the memory of them. There are now no frontiers, no wildernesses no "wild West"—almost no Indians—left in this country. I travelled some nine thousand miles last summer and cannot recall having covered twenty-five of these miles consecutively without passing—even in Arizona, New Mexico or Saskatchewan—prosperous looking settlements with comfortable houses and large, often truly imposing school houses. Why, then, having apparently succeeded to so great an extent in subduing the hostile forces of nature and in securing for ourselves the leisure and money to enable us to turn our thoughts seriously to the great question of education—the purpose of which is assuredly to teach us *how to live*—do the men continue to look askance at music, or at best turn it over to the women? Can they any longer deny, as an abstract proposition, that music is one of the most potent of all agencies in upholding human morale, both in time of peace and of war? It is, in fact, a greater help to us in this difficult business of *living* than any other single feature of our education.

War and Music

My heart beat high with satisfaction and hope for the future when in the late war it was proven beyond peradventure that music was no less a vital necessity to the soldiers in training and at the front than to those left behind. Now, I said, we shall hear no more of the masculine jeers at music. Even the most ignorant and prejudiced must now recognize the facts, however slowly they may understand the inner psychology of them. Alas! how superficial is the impression left by even the titanic upheaval as that through which we have just passed, in fact are still passing! Instead of taking deeply to our hearts the lessons which seemed at the time to be burnt into our very souls, we now become impatient and rather peevish if called upon to *think* at all—certainly of anything beyond our immediate and material desires.

Plato, in his "Republic," when discussing the "guardians of the State" (whose functions, by the by, were no means merely those of the soldier or police, but included a political and moral guardianship as well), said: "The man whose natural gifts promise to make him a perfect guardian of the state will be philosophical, high-spirited, swift-footed and strong." Later he

quotes Socrates as saying: "What then is the education (of these guardians) to be? Perhaps we could hardly find a better than that which the experience of the past has discovered, which consists, I believe, in gymnastics for the body and music for the mind. Shall we not then begin our course of education with music rather than with gymnastics?"

I cannot recall that anyone throughout this dialogue ever refers to woman except in her capacity as wife and mother. Certainly they are not mentioned in any way in connection with music.

Let us now contrast this attitude with that of to-day.

A Ridiculous Attitude

We have in the boys' Chorus at our conservatory a youngster who, when awarded upon one occasion a leather music roll as a prize, declined to receive it, explaining with some embarrassment that he preferred carrying his music wrapped in newspaper so other boys could not know what it was. Another, this time a piano pupil, always makes it a point when he practices in broad daylight to pull down the shades, close the shutters and turn on the lights so other boys who might be passing will not discover him in so humiliating an occupation as playing the piano! To be sure there are no such chain-bound slaves to convention as the small boys—but, be it clearly understood, to their own conventions, for they are not only indifferent to but apparently entirely unconscious of the existence of any of ours.

Now how has this convention that it is somehow "sissy" to be concerned with music arisen amongst them? Is it because the large majority of them do not study it? This might of itself be enough for them, for to be set apart from his fellows—even through virtue is often the cause of keen suffering to one of these—caricatures of ourselves! To be sure they do occasionally see a "mamma's darling" studying music; but don't they see a dozen such studying arithmetic, or geography? Furthermore, if they are in reality so set upon maintaining a flamboyant virility, why in the name of all that is mysterious do they so frequently elect to study the violin, the most truly feminine of all instruments? Yet it is in this branch alone that the males outnumber the females in all music schools. Wouldn't one imagine that they would turn rather to the 'cello, the trombone or the bassoon—or even the piano—anything upon which

they could blast forth a few "He Man" bass notes? It might be argued that commercial considerations have something to do with this predilection for the violin; for a good violinist can always be sure of a good livelihood. But so can a good 'cellist. If indeed this consideration had any very great weight with them surely a larger number would take up the study of the Horn or Oboe! for real proficiency on either would be as good as government bonds safely stowed away in the bank.

Well! Be the obscure inner workings of the boy's mind what they may, the boy is father to the man. If he gets firmly fixed in his head in the impressionable years that music is a girl's job, he will, when married, send his womenfolk to the concerts and go himself to the Variety Shows and prize fights. Furthermore, he will continue to cherish none too carefully concealed contempt for the musician. I was much interested and not a little amused the other day, in a conversation with a business man when, after assuring me with an emphasis which I could not but think had in it a note of pride, that he knew nothing whatever of music, he added, as though out of consideration for my own infirmity, "But my father was very fond of music and could sing and even play the piano a little, and he was a regular fellow too—a real man."

Music and Freaks

I asked a young girl lately why her brother, who had a charming voice, was not studying, and she replied promptly, "He says he can't stand associating with the freaks whom he sees studying music." This was a bit of a staggerer, for I could not deny that there are, here and there, some pretty sorry specimens among us. But I would undertake to match them among the painters, writers, actors—or for that matter the doctors, lawyers, merchants, chiefs. On the other hand, in what walk of life would he find better specimens of masculinity than Paderewski, Rachmaninoff, Kreisler or Chaliapin, to mention quite at random a few who are especially in the public eye these days?

We do not wish, certainly, to deny the fact that music is distinctly a refining influence. For so is all art. So also are good books, religion and civilized social intercourse. Surely we have progressed far enough from the stone age to desire these things. The real question, therefore, is whether or not it is *too* refining—whether it may not tend to make us "soft." Here appears the one little weak spot in our defense. I do not admit for a single moment that it should or need be so; but I cannot deny as strenuously as I would like, that in some cases the present over feminization of music does occasionally have that effect. Even the ancient Greeks recognized that this "softening" influence was a thing to be guarded against; for they very explicitly discouraged the too constant indulgence in the Lydian Mode, on the plea that it tended to breed effeminacy and recommended rather the Dorian and Phrygian Modes as better calculated to produce manly and self-reliant men. (Still nothing about the women, you see.) The Lydian Mode, as you remember, is merely our major scale.

It is a self-evident proposition that the musician must have emotions to start with, that they must be further developed and that in a sense it is his business to exploit them—to wear his heart upon his sleeve, as it were—but is it not because the women have required it of us that we have come to gush and sentimentalize to the extent we now do? I am aware that in this company I am taking my life in my hands to venture upon such an opinion but I am going to make so bold all the same as to say that I believe the male has naturally a finer sense of rhythm and proportion than his mate, that the architectural aspect of music as well as the fineness and soundness of its texture make a stronger appeal to him than to her. Dare I say that the intellectual feature is more important to him than to her?

The Man's Composers

The man's composers are Bach, Beethoven and Brahms; but, although many women not only fully understand but also adequately and even nobly inter-



MR. HAROLD RANDOLPH

pret all three, I do not think I am going too far when I say that probably ninety per cent of them prefer Chopin to any or all composers. Heaven forbid that I should seem to wish to detract one iota from the tremendous debt which music in general and the piano in particular owes to this composer—probably the most poetic single figure who has ever appeared in any art—and if we owe to him the influence and inspiration of the women let us go down on our knees and thank them for him. Nevertheless I think we men would be likely to agree, that for a steady diet, he would for us be likely to prove a bit cloying.

Please, however, let me not be suspected of undervaluing the importance of the rôle played by the woman in emphasizing the more emotional aspects of music. Who knows but that the men if left to themselves again would repeat the absurdities of which they were guilty in the age just preceding Palestrina, when they carried the intricacies of canonical writing to such a point that their compositions were little better than problems in mathematics. There was intellect for you, unrelieved by either sentiment or common sense.

What I am trying in my fumbling way to say is that the man and the woman has, each, something indispensable to contribute towards music—as to pretty much everything else in life. Without meaning to imply that either would not be abundantly capable of producing alone a single finished structure, it is possible to dream of and even to look forward to a time when in the art as a whole, the masculine love of the well proportioned, strongly knit framework will probably counterbalance the feminine feeling for color and ornament and both could join upon equal terms in expressing the emotions peculiar to each. Certain it is, that our beloved art will never stand squarely on both feet until the man contributes his full share to its development.

Now, to descend from glittering generalities to the concrete, what are we going to do about it?

I have certainly no easy solution to offer, in fact no suggestion to make, unless it be to propose that we tackle it as we must most of the problems which confront the human race, by beginning at the beginning and taking hold of the child almost as soon as he is out of the cradle.

Music in Boys' Schools

By way of a starter, then, let us insist that any boys' school which puts forth any reasonable claims to being properly equipped shall make some provision for music in its curriculum. At present the large majority of such schools give no credits for it, make no allowance for it in laying out the daily schedule of recitation, study and recreation, and make no provision in the way of rooms and pianos for practice. In fact many have no teachers of music, either in residence or within reach. Is it any wonder then, that the average boy comes to look upon it as altogether a side issue, a frill suitable only for girls; or worse still, that those with a real love and genuine aptitude for it must at a very early age choose between music and a general education?

I gladly admit that for most purposes of child education a woman is far better than a man; but in a case like this, where a blind and deep-rooted prejudice is to be overcome, might not ocular demonstration be useful? Example rather than precept? So far as I know, the early training in music in our public schools is exclusively entrusted to women up to—and very frequently beyond—the High School grades. Might it not have a wholesome influence if at this most impressionable age the boys could receive their first associations with music through a man—and a real man at that, one who could show them in the only way that the average boy can understand, that is, by illustration, that music is as much a man's job as a woman's, and who could make them realize the part which it may legitimately play in a true man's life, be he an artist or a bricklayer.

I do not for a moment underestimate the practical difficulties in the way of so radical a change, but I do emphatically maintain that music in our schools—as immense as are the strides that have been made in the handling of it in recent years—is still in its infancy and many more difficult problems than this must be met and solved before we reach the final goal. Who knows but that this goal may turn out to be the one towards which Socrates pointed, namely, that in educating our "guardians"—which now means every one of us—"we cannot do better than begin with gymnastics for the body and music for the mind."

In the hearts of those who learn to perform music there grows up a certain affectionate intimacy which can never come to the listener.—HENDERSON.

A Musical History Intelligence Test

Questions On the Lives of the Great Composers

Arranged by Eleanor Brigham

[THE ETUDE will present during ensuing months a series of questions similar to the following. They may be used by the student for a home self-help quiz. They may be used by the teacher for a "musical spelling bee" club meeting, the idea being to drop each student from the line when failing to give a correct answer and to see which student

can stand up longest under a fire of questions. Or they may be used by the private teacher, with the individual pupil, for special auxiliary work. The answers to this set of questions will appear in THE ETUDE for next month. Editor of THE ETUDE.]

Series No. 1.

- 1—What naturalized American composer was born in Alsace?
- 2—Which American composer wrote the oratorio "Job?"
- 3—Name a famous Italian composer descended from five generations of musicians.
- 4—What composer was born in Broadheath, England, in 1857?
- 5—Who is one of the great Polish composers of the present time?
- 6—Who composed *Carmen*?
- 7—What American composer of note was born in Salem, Mass.?
- 8—Who composed the very famous *Elegy*?
- 9—Who composed *The Rosary*?
- 10—What American composer wrote a symphonic poem, *Hamlet and Ophelia*?
- 11—Who composed *Onward Christian Soldiers*?
- 12—Who wrote the *Blue Danube Waltzes*?
- 13—What celebrated violin maker was born in Cremona in 1650?
- 14—What composer studied with Michael Haydn, Joseph Haydn's brother?
- 15—What composer was born in Roncole, Italy, in 1813?
- 16—Who found his musical vocation in a monastery in Assisi?
- 17—What composer was a Knight of the Order of Malta?
- 18—Who composed the *Ocean* symphony?
- 19—Who composed the opera *William Tell*?

- 20—Who composed the incidental music to *Endymion*?
- 21—What famous violinist was born in Genoa in 1781?
- 22—Who composed some great Hungarian Rhapsodies?
- 23—Who composed the opera *Faust*?
- 24—Who is the leader of the modern French School of Music?
- 25—What composer appeared as a performer on musical glasses?
- 26—What composer wrote 67 operas?
- 27—What composer is buried in the Pantheon?
- 28—Who wrote the famous *Gradus ad Parnassum*?
- 29—Who was one of the greatest in the Russian school?
- 30—Who composed the *New World Symphony*?
- 31—What composer was born in Bergen, Norway, in 1843?
- 32—What musician, when his success was assured, retired from public appearance and studied Bach for two years?
- 33—Who wrote *Lohengrin*?
- 34—Who was the greatest Polish composer?
- 35—Who composed the *Album for the Young*?
- 36—Who composed the oratorio *Elijah*?
- 37—Who composed *The Unfinished Symphony*?
- 38—Who was born in Bonn in 1770?
- 39—What noted composer made a concert tour at the age of six?
- 40—Who composed the *Toy Symphony*?
- 41—Who composed the *Harmonious Blacksmith*?
- 42—Who is called "The Bread of Musicians?"

Primary Methods In Music

By Alice E. Courtemanche

WITH children from five to seven years old, technic in music, in its fullest sense, means nothing. To discover new things, to be amused is all that their undeveloped brain can grasp.

This method has been used with good success and results. Have them study the keyboard; designate the two different groups of black keys as the "Two" tenement and the "Three" tenement houses.

"C" is the back doorstep of the "Two" tenement house.

"E" is the front doorstep of the "Two" tenement house.

"F" is the back doorstep of the "Three" tenement house.

"B" is the front doorstep of the "Three" tenement house.

Teach the seven keys to represent different things as follows:

"C" stands for "Cat."

"B" stands for "Boy."

"A" stands for "Apple."

"G" stands for "Girl."

"F" stands for "Fish."

"E" stands for "Egg."

"D" stands for "Dog."

Ask the pupils to find their home piano as marked, "Cats," "Dogs," or "Apples," as they can, and the following should be the table that they bring at the second lesson:

Apples—8.

Boys—8.

Cats—8.

Dogs—7.

Eggs—7.

Fish—7.

Girls—7.

Specify that the "Dog" lives in the "Two" tenement house, and that the "Girl" and the "Apples" are in the "Three" tenement house.

Five finger exercises, and the different positions, these various things on the piano will be all the material necessary for the first few lessons.

The Trick of Confidence

By Albert G. Lausanne

ONE of my brightest pupils once said to me, "Why do I have to spend so much time in such very slow practice?"

Of course, every teacher knows that slow practice produces marvelous results; but the matter of explaining the "why" to the juvenile interrogation-point is another matter. Finally I used this metaphor, which seemed to make such a dent upon the child mind that I want to pass it along to other teachers.

Every youngster has an admiration for a tight-rope walker, possibly gained from trying to walk back fences. I asked my pupil if he could walk a rope. Then I told him Blondin walked a wire across Niagara. By this time his eyes and ears were open wide. Next I

asked if he could walk along a straight string stretched upon the floor. Of course he could. Well, could he walk along a rope? Certainly. Suppose the rope was raised one inch from the floor, would he be afraid to try to walk it? No. If he could walk it safely at one inch from the floor, he could certainly do so at one foot, without any very great danger. Then at two feet, and so on. Why? Just because of confidence. When you are certain you can do a thing, the height does not matter so much. Just so with music; as you gradually get confidence from playing slowly, you will not be afraid of very rapid tempos. Most of the fine pianists I know practice regularly at a slow tempo, just to get confidence.

On the Perfecting of the Fourth and Fifth Fingers

By LeROY B. CAMPBELL

AFTER a talk on piano technic which I gave last week before a group of teachers in Peking, at a missionary school, one of the teachers asked, "How would I correct the common trouble of weakness and lack of control of the fourth and fifth fingers?"

This problem is one which is continually met by every teacher of piano, not only in China, but also in every other country. In passing, it might be interesting to note that, owing to the many fine things which the Chinese do with their hands, together with the mental background developed in their system of education in learning the classics of Confucius, they are very clever in acquiring technical dexterity, although slow in powers of expression.

However clever they may be in securing technic, the problem of the fourth and fifth digits is an ever-present obstacle with them. I had given this problem no little investigation during over twenty-five years of study and teaching, so my answer seemed to make a decided impression on the teachers. I wondered if it might not be of some use to other teachers, so as we glide over the South China Sea on the good ship "President Pierce" I am putting my answer to this technical problem into writing.

The Real Problem

The usual manner of attacking this problem has been by use of copious doses of exercises found in or out of books for developing the fourth and fifth fingers. Many of these studies undoubtedly have brought more or less relief to the struggling student; but for the most part, they work largely on the effect instead of the cause, for in nearly every case it is not simply the fourth and fifth fingers which are weak and awkward, but the whole supinating (outer) side of the arm. Therefore, exercises upon which the student works for hours, with only his fourth and fifth fingers, are simply an attempt to develop something fine and graceful upon the extreme end of two feet of awkward arm. In a word, it would be like trying to teach a baby to walk by first giving him a series of exercises for his toes.

It must be perfectly evident that this outer side, or supinating power of the arm, is very weak, unstable and awkward. Why? Simply because any muscle which is constantly in use in daily activities becomes developed and clever; while the muscle seldom employed does not develop or become graceful. The daily activities of the usual girl or boy seldom use this supinating muscle of the arm; hence its weakness and lack of finer control.

It must be clear, then, that no amount of purely fourth and fifth finger exercises will ever bring the desired perfection. Such a plan is quite analogous to one of my fountain pens, which a tramp would admire very much, since it never works. No end of polishing and effecting of the pen point would avail anything, since the construction farther back in the pen is the real source of trouble; and, until this part is perfected, the pen will still remain a thing of admiration to the uneducated association of hoboes. Remedy the pen in the barrel part, where the real weakness exists, and the old pen point can easily be adjusted to its function. What are we to do, therefore, to remedy our fourth and fifth finger weakness? Why, simply bring to this unused side of the arm certain effective exercises until its turning muscle (supinators) not only become toned up, but also graceful.

The Full Contraction Exercise

The best manner of exercise is the one explained by MacDonald Smith, the London specialist on muscular piling. (Note: I do not stress the idea of great strength; simply toning up the unused muscle being more desirable than undue strength.) This exercise is known as the full-contraction exercise, and aims simply to make as complete a contraction as possible, in order to bring a flow of rich blood all over the muscle in question. A large number of half-contractions are only if so effective, since toning up a muscle means simply bringing of nutriment to the muscle. If the nutriment reaches half the muscle, as in half-contractions, the result is half effective. But with the full-contraction the nutriment from the artery blood is spread all over the muscle, and is therefore fully effective.

First Exercise: Extend the arm (use one arm at a time) straight out, at the side, from the shoulder, palm upward. Close the hand firmly and by means of the flexor muscle (biceps) bend the arm until the hand touches the shoulder. With the arm thus contracted, turn the whole arm at the shoulder until the hand comes

under the shoulder-joint. Make the turn with full contraction energy and briskly. Next bring it back until the closed fist is once more on top of the shoulder. Thus the winding and unwinding muscles (or muscles which turn the arm at the shoulder) have each in turn been contracted fully; the blood has been squeezed completely out of each set of muscles, and each set has also been refilled with fresh blood charged with nutriment. Six of these turns downward and six upward, two or three times a day, are a plenty. If this exercise was only half-contractions, many more turns would be needed, and even then the nutriment would not be spread thoroughly over the muscle; but with the full-contraction a few turns are sufficient.

Second Exercise: Raise both arms shoulder high and bring the palms together directly under the chin, with the right-hand palm over or pressing upon the left. Now, with the arms and hands in this position, turn the forearms quickly, so that the left palm, which was lowest, becomes highest. Turn the forearms thus six times, each time clapping the palms sharply as the turn is made. Keep the palms closely under the chin in order that the contraction of these turning muscles may be as complete as possible.

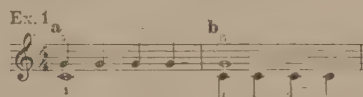
Third Exercise: Extend both arms in front of the body, about shoulder high. Close the hand, palm upward. Turn vigorously the whole arm and hand mechanism as far around in a twisting movement as is possible; i. e., the palms will be turned down and then some. Turn thus from one position to the other six times, always briskly.

These three exercises have brought full-contractions to all the turning muscles of the arm to an extent not experienced for months by these muscles. A warmth, a glow is felt; the blood has fed new areas of muscle; the nerves have had a bath and the whole mechanism has been quickened into a new life. Do these exercises for a few months and the weak links in your chain will be made strong. Only a few moments are consumed; perhaps only two or three minutes three times a day (once just before retiring is recommended); but a real control will come which puts new life and hopes into any student's life.

Grace, Ease and Effective Attack

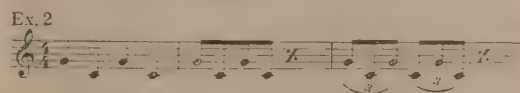
Fourth Exercise: This exercise is not so much for contraction, but to acquire grace, ease and effective attack. Place the thumb of the right hand at the base of the thumb of the upturned left hand. Turn the little finger side of the right hand upward, and from this position give the hand a snappy twist, causing the right hand to slap sharply the upturned left hand. Next, in the same manner, cause the left hand to slap the right hand. Try to make the turning motion as gracefully as possible and at the same time cause a ringing clap of the one hand upon the other.

In order to apply the newly acquired power and grace to the piano, use such pieces and studies as require the rotary motion, also a few exercises, each hand alone, after the following models:



Balance the arm lightly with the thumb over the key (C) not held down. Then with an easy turning motion slap the key (G), allowing the slapping or supinating muscle to relax instantly, the hand bounding up on the rebounding key. Try (B) in the same manner.

Exercise 2 may be practiced for some time.



If (a) and (b) of Exercise 1 have been carefully worked out, as to instantly letting go on each side of the hand, Exercise 2 will go with no tug-of-war interference of turning muscles. If the upper side of the forearm becomes tired, it is a sure sign that one set of muscles is pulling against the other, which means more careful practice of the quicker "letting-go" required in Exercise 1.

Exercise 3 furnishes still more practice for the muscles in question.

Ex. 3



Exercises 1, 2 and 3 should, of course, be done by each hand alone and in various octaves. It is a great mistake to practice continually in the middle octave of the piano.

With a few weeks of the practice here set forth the student naturally gains in muscular control and grace; he perfects a real support for his hand, and therefore his fourth and fifth fingers; his playing hand on the little-finger side, which felt so awkward, unstable and trembling, now feels steady, comfortable and graceful. He is now ready to use special exercises for the fourth and fifth fingers, with a possibility of quick returns for time spent. There are quite a number of good books of special exercises for these weaker fingers.

It is no great task to develop these fingers to a high degree of excellency, provided there is some foundation upon which to build. It might be well to call the student's attention to the fact that these weaker fingers, situated, as they are, on the outside of the hand, are more often, in playing, used as props with rotary motion as power. The fourth and fifth of the right hand are used in isolated finger touches, but as a rule in delicate tones. The fourth and fifth of the left hand are seldom used in isolated finger touches. Therefore, in order to convey a proper sensation to the brain for practical purposes, the practice for the fourth and fifth fingers should not be an isolated high, strong stroke deep into the key, but, on the contrary, a delicate, agile and nimble stroke for quickness, with special reference to quick release of the flexor muscle the instant tone is made. It does not pay to put hours of practice on a physical act, the resultant sensation of which is quite different than the one to be used in real playing.

Awakening Special Muscles

One more very important consideration relative to these fourth and fifth finger exercises: The usual book of exercises simply offers material where one plays in the middle octave with simply up and down motions. This is all right as far as it goes; but the greatest difficulty, as well as practical use, for these fingers is not in up and down motion, but in the spacing requirements (sidewise or lateral motions). Again, these lateral or spacing muscles are quite dead and need some special awakening or toning up. Their spacing movements are very exacting. For example, there are seven different spacings required for playing various thirds. When one stops to think of all the various spacings needed it soon becomes apparent that special attention should be given to this matter. Therefore, before bringing this article to a close, may I suggest a few simple exercises as patterns relative to this line of practice?

In the first place, it would be well to stretch the web between the fingers, especially between the fourth and fifth, and third and fourth. This can be done by crowding the fingers of one hand between the fingers which it is desired to stretch, or in spreading the desired fingers by forcing them gently apart by use of any square piece of furniture or square corner.

This spreading or stretching by means of some outside force should always be followed by spacing of the fingers under their own power, since in real playing they must thus function. The following simple exercise will offer a suggestion of the type of study needed in this work:

Ex. 4



Place the fourth finger over the key (d), not held down, then tap lightly E and move over to F, and so on, making always brisk, decisive taps and moves. For the left hand the notes will be grouped so as to move in the opposite direction to the ones represented here.

Occasionally, when the little finger is reaching out from the fourth finger as far as it can, it will be well to hold it out with its own power, while with the other hand it is pressed toward the fourth finger. This makes a fine resistance exercise which tones up the extensor or abductor muscle of the finger in question.

Exercise 5 will be practiced the same as number 4.

Ex. 5



Do not forget to make a similar resistance exercise for the fourth finger, both from the right and from the left side.

These physical or muscle-toning exercises may be used previous to special exercises for the fourth and fifth fingers; or they may be used at the same time, of course giving most attention at first to the foundational work of muscular control and grace, and later more attention to the finger motions.

Accompanying these exercises with up and down hand studies* also lends more perfection to foundational control. In a word, anything that perfects the muscles and mechanism which supports and operates the hand and fingers, makes possible an easier task in acquiring technique for the smaller digits. The hand being directly attached to these larger foundational muscles, its grace, ease, and cleverness are absolutely dependent upon these muscles farther back.

An article of this nature would seem to be scarcely necessary; yet, when one sees how futile are the efforts of students all over the world as they whack away in trying to perfect these weaker digits, it places the situation in quite another light.

How important for the wise control of children's movements is the fact that the joints nearer the brain should be put in shape before those more remote, as the wrist and fingers.

*"Landon's Wrist Studies" [Presser], "Hand Motion in Thirds and Sixths," Preyer, Op. 53 [Ditson] and "Thematic Octave Studies," Smith [Church].

Training the Fingers for Quick Results in Accuracy and Speed

By Earl S. Hilton

Do you know how a young horse is "broke in" to the saddle, and afterwards to buggy-harness? At first it seems to be impossible for him to become accustomed to those leather bands and buckles; they seem to bind and make him irritable. He is obviously out of control of his master. Yet, if you watch from time to time, as his master puts him into the harness, the young horse will become more and more used to the saddle until the time comes when the master can ride him with safety. The young horse is now under perfect control. He does his master's bidding, and seems glad to do so. If his master had attempted to ride him at first, the horse undoubtedly would have thrown him and run away.

The same is true with our fingers. At first it seems that they will not strike the proper notes. But if we persevere, repeating particular passages in pieces of music, eventually our fingers become accustomed to striking the proper keys and gradually we attain the end for which we work, control of speed and accuracy of notes and fingering.

Now, we realize that, in the first attempts to practice a piece, if you play fast most of the time of repeating it, accuracy of notes and fingering is not so easily attainable. Rather, you should practice slowly—and most often, *very* slowly—until the fingers follow a natural line of habit.

Here is a splendid and satisfactory way to practice for quick results: Take two or four measures at a time and carefully study these by practicing eight times slowly, afterwards once or twice faster. Then, take the next two or four measures in the same manner; and continue in this way until the last two measures of the piece are reached.

After this is well done, play from the beginning to the end of the piece, at least nine times very slowly. Try always to get the correct notes, and exercise much care not to fumble them. Then, play the piece through faster not more than three times. While you are playing faster, it would be advisable not to stop when a mistake is made but at the same time try to make it as near as possible like it should be when it is completed. In other words, play the piece just fast enough, so that it is reasonably within your grasp.

Nine times slow, and three times fast, make twelve times altogether. The piece should be practiced through from twelve to twenty-four times each day. As a result, we find a marked gain in speed, as well as accuracy of notes and fingering. The piece thus becomes so well prepared that it can be played with ease at any time.

A Musical Biographical Catechism Tiny Life Stories of Great Masters

RICHARD WAGNER

(1813-1883)

By Mary M. Schmitz

[EDITOR'S NOTE:—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music*.]

Q. Where and when was Richard Wagner born?

A. In Leipzig, Germany, May 22, 1813.

Q. Tell something about Wagner's early life.

A. Richard Wagner's father died when Richard was less than a year old. His mother married an actor and playwright named Geyer. When Richard was nine years old he began studying piano music; but he was so much interested in Von Weber's music that he spent much more time practicing the overture to "Der Freischütz" than he did on his own lessons.

Q. What kind of a student was Wagner, and what interested him most when he was a boy?

A. He was a poor student of regular school work; but he was very much interested in poetry and the drama. He wrote a tragic drama before he was fourteen years old. But he cared nothing for musical theory and wished to compose music in his own way. However, he soon found that if he wished to succeed in music he would have to study; so he started lessons with Weinlig, the cantor of St Thomas' Church.

Q. What was Wagner's first published piece?

A. A sonata for piano in B-flat major. It was published in 1829.

Q. When was his first symphony written?

A. In 1832, and was performed January 10th, 1833, at one of the Gewandhaus concerts.

Q. Was Wagner an admirer of Beethoven's music?

A. Yes; it is said no young man ever knew Beethoven's music better. He "went to sleep with the quartettes, sang the songs and whistled the concertos."

Q. Was Wagner a literary man?

A. Yes; he wrote much for different journals and many books.

Q. Name some books Wagner wrote.

A. "The Art-work of the Future," "Art and Climate," "Art and Revolution" and "Opera and Drama," the last a work in three volumes.

Q. Name some of Wagner's first great operas.

A. "Rienzi," "Flying Dutchman," "Tannhauser" and "Lohengrin."

Q. How did Wagner come to write the opera of the "Flying Dutchman?"

A. After finishing "Rienzi," Wagner and his wife and a big Newfoundland dog started on a trip to Paris, by way of London. They went in a small sailing vessel. It was a terribly stormy trip; three times they were nearly shipwrecked, and once they had to seek safety in a Norwegian harbor. It was at this time he heard the legend of the "Flying Dutchman" told by the sailors.

Afterwards he made the legend into a libretto and wrote the music of the opera. It is said Wagner lost the dog after landing in London; but to his master's great joy he returned after several days.

Q. What are Wagner's great music dramas?

A. The cycle of four musical dramas called "The Ring of the Nibelung." The separate numbers are called "The Rhinegold," "The Valkyries," "Siegfried" and "The Twilight of the Gods." Other music dramas are "Tristan and Isolde," and his last work, the great religious drama, "Parsifal."

Q. Where is the great opera house that was built expressly for Wagner's operas located?

A. In Bayreuth, Bavaria. The corner stone was laid May 22nd, 1872, and the building completed four years later.

Q. With what music dramas was it opened in 1876?

A. With the first performance of the four drama, "The Ring of the Nibelung."

Q. What king helped Wagner in building the opera house?

A. Young King Ludwig of Bavaria.

Q. What other great ruler was present at the opening of the great theater at Bayreuth in 1876?

A. The Emperor of Germany.

Q. Did this great event attract many people to the performances?

A. Yes; people came from all parts of the world from America, from England, from the East and West Indies, and from all parts of Germany.

Q. Who was Wagner's second wife, and what was his son's name?

A. His wife is Frau Cosima Wagner, a daughter of Franz Liszt, the great pianist. His son's name is Siegfried Wagner.

Q. Was Wagner a great writer for the orchestra?

A. Yes; no writer for orchestra has ever excelled Wagner. He divides his strings into eight or even twenty parts; the wood-wind has complete harmony of its own, and so has the brass-wind choir. This produces a rich volume of sound.

Q. What was Wagner's theory in writing music dramas?

A. His theory was that the music should express and emphasize the emotions of words, and that the scenes should equal both in excellence.

Q. Where did Wagner die, and when?

A. In Venice, Italy, February 13th, 1883. Madame Wagner and the son, Siegfried, still live in Bayreuth.

How to Elevate the Pupil's Taste

By George W. Vail

EVERY teacher encounters the pupil who delights in asserting his detestation of "classical" music; and most of us fail lamentably when attempting to deal with this situation. Such failure is especially regrettable as these brazen barbarians are often very talented, needing but a little discreet guidance to set them right.

One should never make the mistake of denouncing all popular music as trash. To be sure, much of it is wretched stuff, but a few of the musical successes of the day are, in their way, as well constructed as many of the so-called "standard" numbers. To cultivate a preference for these compositions is obviously the best beginning in the case.

Every piano teacher should also be a teacher of form, if only of its bare fundamentals. Expecting the pupil to play a sonata intelligently when he has been taught nothing of sonata form, is like trying to instruct him in a foreign language without enlightening him as to the meaning of the words. But don't attempt to reform your barbarous pupil by plunging at once into the analysis of works like the *Apassionata*; that is too big a jump. Instead, give him his first lessons in form from the class of music he prefers. Make it clear to him that a fox trot or a waltz, like a table or chair, may be well built or poorly built. Illustrate by splitting a chorus into its various phrases, showing how the clever composer keeps up the interest by introducing a new idea, or a variation of the old one, at a point where the "hack" writer repeats, unaltered, the original subject.

Show what a delightful effect can be produced by occasional modulation, and point out the difference between the "happy" ending and one of the carpenter-shop variety. Pick out those numbers which testify most glaringly to the composer's slipshod technique, or to the failure of his inspiration, and ask the student to suggest ways of improving the weakest passages. Dwell especially on the miserable treatment of the bass in many of the quite charming pieces, the monotonous shifting from tonic to dominant which could be avoided so easily by the exercise of a little musical intelligence. And strive at the same time to convey the all-essential truth that the worst examples of popular music are—like bad talk, manners, uncouth diction and cheap jewelry—offensive against good taste in general, not obnoxious to "high brow" musicians only.

The youthful mind dearly loves to criticize. Give the proper equipment, it will frequently achieve astonishing results in the task of separating the wheat from the chaff. Once let the pupil realize that there are worse manlike and amateurish ways of composing even the lightest numbers, and he will hasten to apply his new yardstick to everything within reach. When this process starts, an improvement in his tastes is inevitable. Let him on—but always step by step—you can proceed from the analysis of popular successes to the dissection of more ambitious forms. But don't expect too much at first. You were young once yourself and maybe you still wince occasionally at the recollection of the unspeakable music which you once thought entrancingly beautiful.

MUSIC as a necessary adjunct to military life in affording healthful recreation, in arousing patriotic impulse and in maintaining good morale, has been recognized by all great military leaders since the time of the fall of Jericho. It is a historic fact that it was the inspiration of the little Parisian drummer boy, rather than the generalship of the great Napoleon, that changed utter rout to victorious advance at Lodi. During the World War there was more music in the camps of the American army than at any time previously; and its great value as an aid in molding the great human mass into a well drilled and victorious army was recognized by all military authorities.

Since the time of the building of the walls of Athens, when musicians were assigned to play for the builders that the work might be speeded up, music has been found to be no less effective as an aid in industry.

Hans Sachs' Apprentices

In the time of the noble Hans Sachs, apprentices were taught to sing while at their labors; and music in industry has advanced to the point where it is not uncommon to find an audience of several thousand workers listening to a noontime band concert, participating in a sing, or listening to a pretentious evening choral concert given by their associates. Several companies have, at considerable expense, engaged Sousa's Band to give free concerts this general infusion of music into industrial life.

Time was when all manufacturing was an individual, by-hand process, when the worker's stamp of individuality was placed upon his product; but, through inventive genius, manufacturing processes have so advanced that they have become almost entirely mechanical. The human factor has been largely eliminated, the worker becoming merely a part of the machine—intelligence being largely removed from the job. He is generally required to complete but one small operation—hundreds of various operations being required for the completion of a telephone, automobile, washing machine or typewriter. Something is urgently needed to counteract this grinding, enervating monotony and enable the worker to remain at his task. In discussing this matter with the employment manager of one of the largest plants, I was told that many excellent machine operators were lost because they just seemed to "go to pieces" under the strain of their work and had to quit—or go insane. He recognized that something was needed to take the mind of the worker off the mechanical part of his task—something to keep his mind in a state of activity. He agreed also that nothing could serve that purpose more effectively than good music.

More Music, More Work

It is a generally recognized fact that a man can perform a greater amount of labor and with less physical depreciation when listening to music, when whistling, singing, humming or merely recalling music he has heard. If the worker has a grouch, if he is worried over some personal matter or if he has a case of mental or physical indigestion, he can forget these under the stimulus of a rousing band concert or "sing" and return to work with a song in his heart.

The question the employer will ask is, "Will it pay me to maintain a band and provide concerts and sings for my employees?" We maintain that it most positively does and will offer convincing proof to substantiate our position.

A normal man does not work merely to earn money, but to produce some necessary product. You and I take pride in what we produce—we feel that we are serving a purpose in the world; and unless the worker has a feeling of pride in the company by which he is employed his work will not reach the high standard it might attain under favorable conditions. The company securing the greatest degree of company loyalty and good will among its employees will secure the maximum of production and have the least labor turnover and labor unrest. Not even athletics, picnics, libraries and other similar activities can prove so effective in creating these healthful conditions as music. Music goes deeper and has a more universal appeal. Any other welfare activity will interest only a portion of the employee personnel. Good music will pro-



THOUSANDS ENJOYING NOON MUSIC AT THE WESTERN ELECTRIC PLANT

How American Industries are Utilizing Music

Hundreds of Bands and Choruses and Community Singing Groups are Bringing Music to Millions of Workers

Written Expressly for THE ETUDE by the Well-known Conductor,
VIRGIL J. GRABEL,

Formerly Director of the American Legion Band, the Great Lakes Naval Reserve Band, (St Louis Section During the War), and now in Charge of the Musical Interests of the Western Electric Company

vide a spiritual, mental and physical stimulant—no other agent will do so.

The cost of maintaining an efficient music department will be more than balanced by the consequent increase in company loyalty and good will, the increase in production and the decrease in labor dissatisfaction.

Charles M. Schwab recently said, in discussing the importance of music in industry, "One of the first questions we ask when we take over a new plant is, 'How can we arrange to provide some good music and healthful recreation for our employees?' We have found that



VIRGIL J. GRABEL

the giving of noonday concerts and sings for our workers greatly increases their interest in the company and in their work. It increases their general efficiency to such an appreciable extent that we have found it to be a wise investment."

The Bethlehem Steel Company, at Bethlehem, Pennsylvania, has a splendid concert band of eighty pieces and has provided for its use a spacious club house with rehearsal room, library, reading room and gymnasium. It also has musical organizations in all its other plants.

The American Steel and Wire Company has musical organizations in all of its thirty-seven plants. Mr. Frank E. Morton, an official of the company, told the writer that they had found by actual investigation that a worker, after hearing a noon concert, would so far forget the monotony of his work that he would unconsciously increase his production by from 10 to 20 per cent. To quote C. S. Marshall, superintendent of three of their plants in Worcester, Massachusetts:

"The men have become keenly interested in their bands, orchestras and choral societies, which have become important factors in developing them as efficient workmen. Last year they refused to join the steel strike and men who came to Worcester to call them out were given twenty-four hours to leave town.

Increased Happiness; Greater Output

"The result in increased happiness and greater output is remarkable. The movement for music came from the workers themselves. They now have their own auditorium and practice rooms, and the music schools of Worcester are running to capacity with the children of the employees of the mills. Several public concerts have been given during the past season and plans are under way to form a symphony orchestra.

"There are about six thousand employed in these mills, and since this musical development there has been a great decrease in labor turnover and a much reduced percentage of absentees. As a result, both welfare workers and financiers are happy over the success of the movement."

The Anglo-Canadian Leather Company, of Huntsville, Ontario, maintains what is probably the finest industrial concert band in existence. This band numbers sixty-five players and has the complete instrumentation of the best concert bands. It has been the feature musical attraction at the National Canadian Exhibition (Toronto) and is the pride of Herbert L. Clarke, conductor, and Mrs. Charles O. Shaw, the company's general manager.

The American Rolling Mills Company, of Middletown, Ohio, has a band of sixty and an orchestra of seventy under the direction of Mr. Frank Simon, famous cornet soloist.

Other companies maintaining good bands are the Simmons Bed Company, Kenosha, Wisconsin (George Green, director); Reo Motor Car Company, Lansing, Michigan (Carl Dewey, director); Pennsylvania Railroad, Tyrone, Pennsylvania (J. P. Potteiger, director); Butte Mines, Butte, Montana (one of the oldest and best-known industrial bands in America, with S. H. Treloar, director); General Electric Company, Ft. Wayne, Indiana (J. L. Verweire, director); Shredded Wheat Company, Niagara Falls; Ford Motor Company, Detroit; Fairbanks-Morse Company, Beloit, Wisconsin; J. L. Hudson Mercantile Company, Detroit (Earl Van Amburgh, director); Philadelphia Rapid Transit Company (a hundred piece band); Corona Typewriter Company, Groton, New York; Studebaker Motor Car Company (band at South Bend plant and band and large orchestra at Detroit plant); Western Electric Company, Chicago (V. J. Grabel, director); Armour Packing Company, Ft. Worth; National Lamp Works, Cleveland; Chevrolet Motor Company, Flint, Michigan; American Steel and Wire Company, Birmingham, Alabama; Thomas Edison Company, Orange, New Jersey; Newberry Cotton Mills, Newberry, South Carolina; Viscose Company, Roanoke, Virginia; Douglas Shoe Company, Brockton, Massachusetts.

These are but a few of the more than five hundred such bands in America, and such organizations are much more common in Europe. The "Black Dyke" and "Besses o' the Barn" are two famous English brass bands com-

posed of miners, which have given extensive concert tours in America and Europe. The writer has seen, in Manila, a well-equipped and well-trained seventy piece band composed of employees from a local cigar factory.

By including letter carriers', firemen's, policemen's and similar bands, the number of employee bands in the United States will probably reach one thousand. These bands range in membership from eighteen to seventy-five, with an average of more than thirty—meaning that there are approximately thirty thousand players so employed. The value of the equipment of these bands would approximate \$3,500,000. By including pianos and phonographs used for sings, orchestras, and other organizations, we have a grand total of approximately \$5,000,000 invested in this field of musical activity.

In choral activity, The Marshall Field Chorus (Thomas J. Pape, conductor), Strawbridge & Clothier Company Chorus (Herbert J. Tily, conductor), Swift & Company Male Chorus, Chicago (D. A. Clippinger, conductor), take leading places. The Marshall Field Chorus, assisted by the Chicago Symphony Orchestra, offers the *Messiah* and other such oratorios each season at Orchestra Hall. The Strawbridge & Clothier Company appears at the Academy of Music, Philadelphia, during the winter, and at Willow Grove Park, with Victor Herbert's and other orchestras, during the summer.

Mass Singing

The method of using music in industrial organizations varies greatly. Mass singing has been found very effective. The Western Electric Company has daily noontime sings—alternating in the various departments. Many department stores and factories assign periods during working hours for singing, and all report an increase in wholesome interest, general efficiency and sales or output. In plants employing a large number of foreign-born workers, the singing of patriotic songs has been found a most effective force in the work of instilling American sentiments and ideals. The Community Service (315 Fourth Ave., N. Y.) maintains a Bureau of Community Music, with Mr. Kenneth S. Clarke in charge. This bureau is doing nation-wide work in promoting this mode of industrial music. It conducts schools for song leaders throughout the United States to which industrial organizations are invited to send representatives.

The effectiveness of the work of band, orchestra, chorus or sings in creating an atmosphere of loyalty among the employees will depend almost entirely upon the qualifications of the director and his ability to fire his organization and his audiences with the spirit of the music. Quality in musical directors varies as greatly as in rugs, automobiles and perfumes—real quality must be sought and paid for.

As a means of expressing good will to one's employees, no more effective method can be found than to "say it with music." In abating discontent, strike troubles, Bolshevik activities, and general inefficiency, no more effective remedy can be found than liberal applications of music. It is the greatest agent for humanizing industry.

In formulating plans for the organization of an employee band, consideration should be given to the particular purpose for which it is to be used. Some companies have organized bands for the purpose of advertising their name and product, as well as providing entertainment for their employees. If your plant produces a product of high quality, it would be only logical to use a band of the same high quality in advertising it.

Most bands, however, are organized solely for the purpose of providing music within the plant. Some companies are content with a small band capable of playing no more than popular airs, marches and other light music; while others provide the best class of music by a band of large proportions. This is largely dependent upon the appropriation that can be made for the musical program.

If it is desired to develop a high-class band in a reasonably short time the best procedure is to secure members by offering employment in the plant to capable musicians. Experienced office men, mechanics, electricians, painters, machine operators, carpenters, tanners or printers, who are also splendid musicians, can be secured in this way.

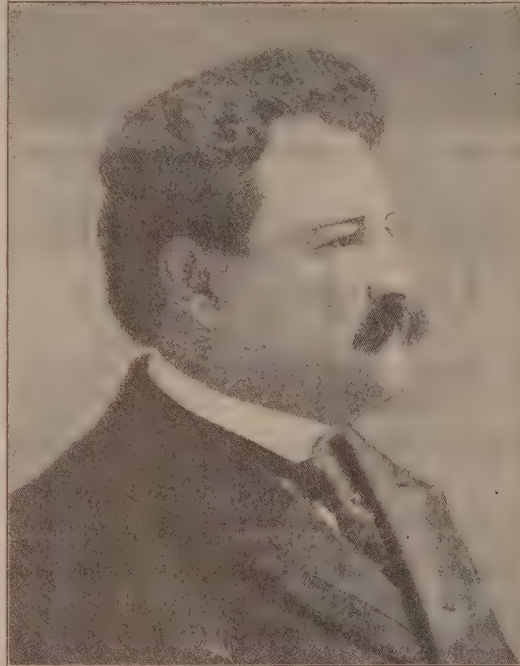
Another method is that of developing the band from "raw material." A canvass of the plant should be made to locate those who have some musical ability or are sufficiently interested to undertake the work of learning to play some necessary instrument. For rapid development, arrangements should be made for individual and class instruction, as well as rehearsals of the full band. Under the instruction of a bandmaster who knows the business of building bands, the organization should be able to play an easy grade of music within six months or less.

(Continued on page 351)

Henry Edward Krehbiel

1854—1923

THE death of Henry Edward Krehbiel, the "dean" of New York Music Critics, is recorded with deep regret. Mr. Krehbiel died of blood poisoning, on March 19th. He had been music critic on the New York *Tribune* for over forty-three years. His published books numbered over twenty-five. His most celebrated work is "How to Listen to Music," which became very popular in England as well as America. His books known as "Chapters of Opera," "A Book of Operas," "The Piano-forte and its Music," and "Afro-American Folk Songs," are also widely known. For many years he wrote the program notes for the New York Philharmonic Society. Mr. Krehbiel was an able lecturer and for many years he was connected with the Institute of Musical



HENRY EDWARD KREHBIEL

Art. His last great literary work was the translation of the three-volume "Life of Beethoven," by Alexander Wheelock Thayer, published by the Beethoven Society.

Mr. Krehbiel was born at Ann Arbor, Michigan, of German parents. He studied law in Cincinnati, but music attracted him and when he became a reporter on the Cincinnati *Gazette*, he devoted most of his attention to music. He was gifted in languages and translated many works from French and German, including Wagner's "Parsifal." During the great war, he took such an extreme attitude that he was sued by Mme. Gadske, for remarks he was reported to have made about her reputed anti-Americanism.

Odd Bits in American Musical History

VIRGINIA claims to have had our first pipe organ. America's first pipe organ reached these shores in 1700. It was installed in the Episcopal Church at Port Royal, Virginia, and remained there until 1860, when it was moved to Hancock and later to Shepherdstown, West Virginia. The famous Brattle Organ was not brought to King's Chapel, Boston, until 1713.

Virginia can also claim the first theater in America. It is said to have been erected at Williamsburg in 1722.

The *Messiah* was first given in the United States in Trinity Church, New York, in 1770. This performance antedates that of the Handel and Haydn Society in Boston by thirty-eight years.

During the Civil War, musical activity in America was unusual. A number of famous works were brought out in different sections of the country.

Charleston, S. C., claims the honor of the first song recital ever held in America. It was in 1733.

Back Issues of THE ETUDE

"Send copy of 'ETUDE' for December, 1922, containing Mrs. MacDowell's lesson on MacDowell's 'Witches Dance.' I consider this one feature worth a full year's subscription price," writes Dean Hoover of Wyoming. We gladly supply back issues at cost when not out of print.

Admitting New Music

By L. T. Hodgson

EVERYONE of us has noted that our taste in music is largely a matter of development. The writer well remembers in his boyhood days how he first chanced upon the suspension of the third of the scale over the dominant chord; that is, with the left hand on octave G in the bass and the right hand on F, B, E, he slowly resolved this chord downward to the tonic chord on C with an emotion approaching a dream of paradise. He played it over and over with untold delight. Then came the time when he discovered that Leyboach's *Nocturne* was not as beautiful as countless pieces of really worthwhile music by Beethoven, Schubert, Chopin and other masters. Afterwards came the conversion to Schumann and Brahms and then to Debussy and Ravel. Each step was an advance in a way; but the older masters were never forsaken. It is this and only this which lead him to tolerate the music of the ultra school of to-day which still sounds as though it had been improvised upon the piano keyboard with a shoe brush. Yet, someday we may learn to like it. Herbert Spencer has developed the idea of musical unfoldment wonderfully in the following quotation from his *Study of Sociology*:

"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through succeeding years, brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any other.

Purity of Style in Music

By Clarence Lucas

PURITY of style in music is a vague thing to describe in words. If a printer represented Ajax armed with a repeating rifle, or Socrates wearing a silk hat, or Cleopatra shod in French shoes with Louis heels, the critic would condemn his anachronisms. So in music would anachronisms, as well as a mixture of dissimilar styles of contemporary periods, constitute bad style. Most of the music of our times, like our architecture, is composite. It is a kind of style formed from modifications of a number of older styles, with the addition of a few novelties. The difficulty in making use of this style is in avoiding glaring contrasts. If the work begins in the modern rich harmonic manner, it will offend the musical judgment of the capable critic to place a Handelian counterpoint in juxtaposition to this harmony. Nor should the style of Germany, Italy, France, and Russia be all prominently in evidence in the composition of an English composer, unless that composer is powerful enough to fuse all this copper, tin, and zinc into his own bronze. It is not difficult to write in a modern manner, nor is it very hard to imitate the old masters; but it requires considerable skill to cope successfully with a number of styles in one composition. The pitfall into which the young composer is most likely to stumble is that of anachronism. It was this clashing of Palestrina and Wagner, Verdi and Bach that stamped the work of Perosi as that of an amateur.

If Socrates lived in our day, it would not be out of place to put a silk hat on his head; and if the short-statured Egyptian queen had the opportunity of discarding her sandals for the French shoe, she would doubtless show her feminine predilection for the modern footwear. If Handel and Bach and Palestrina live to-day, they would certainly admire the music of Wagner, Strauss, Tchaikowsky, Grieg, Elgar. There is therefore nothing really wrong in all these styles, except in the misplacing of their historical sequence. These inconsistencies of manner would, of course, be obvious only to the musically cultured; and for those composers who are content to be judged by the uncultured the book is not written.—From the "Story of Musical Form"

Jade Music

JADE is employed by the Chinese for making certain kinds of music gongs used in the temples. The tone of these gongs, which are not bell shaped, is said to be very beautiful. We all know of the tremendous cost of jade and we can imagine the value of a jade gong shaped like a carpenter's square, with one end of two and quarter feet and another one and a half feet. Such a piece of fine green jade would hold its own with Stradivarius violin in cost.

What Everybody Should Know About the Minor Modes and the Minor Scales

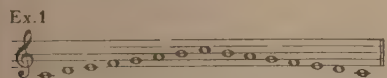
By EDWIN HALL PIERCE

It has been the writer's experience that the great majority of music pupils have only the most cloudy and vague ideas in regard to the Minor Mode. To be sure, piano teachers who have any conscience in regard to thoroughness, reckon minor as well as major scales as a part of the necessary material for every pupil's course—which is as it should be—but they too often fail to give enlightenment as to the true significance of the Minor mode, the relations of minor to major, and the reason for the existence of several different varieties of the minor scale. Indeed, cases have been known where supposedly impatient teachers have put off a pupil's inquiries on these points with evasive replies—from which the natural inference would be that the teacher didn't know.

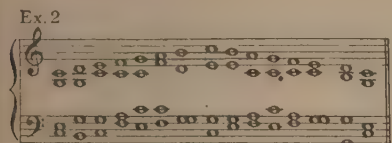
Really to understand the Minor Mode involves a slight knowledge of musical history and a slight knowledge of harmony, but nothing so deep as to be beyond the understanding of even a beginner, when properly explained. In ancient music, so far as our knowledge goes, there was no attempt at what we now call "Harmony"—that is to say, no chords—nothing but the bare melody, but there were numerous *Modes* (some reckon as many as thirteen), all of which are now practically obsolete except the "Ionic" and "Aeolic," which survive as our present major and minor. The reason the others died out was that while they offered many examples of beautiful unaccompanied melody, they were impossible to fit with any satisfactory progression of chords. Indeed, even the "Aeolic" mode had to undergo a slight change before it was suitable for modern harmony. This we shall explain presently.

Harmonizing the Major and Minor Scales

Sit down at your piano and play slowly the scale of C major, up and down one octave:



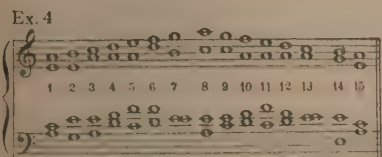
Now do the same again, but fit a chord to each note, using no accidentals but only notes belonging to the key of C. It may be done in any one of several ways, but there is one, for example:



Now, for comparison, take the most ancient form of the minor scale:



and try to do the same thing with it:



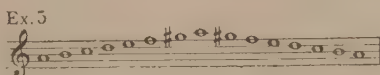
Every chord is a pure chord, yet the total result is somewhat weird and unsatisfactory. We may improve it easily by *sharpening the G* in chords numbered 2 and 14. Chord No. 7 will also sound much better with the G sharpened, but if we do this, we will have a very unpleasant interval F—G# (called an "augmented second"), in the piano part. This interval does not always sound bad in instrumental music, but is very disagreeable to singers who have to use their voices on it. The G in chord No. 14 sounds better as it is, from whence we see that the use of this sharp in minor is governed by certain subtle laws.

What is the Difference Between Major and Minor?

Literally thousands of ETUDE readers have asked this question in their early musical days.

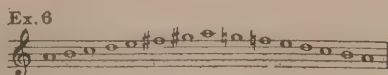
This article is an admirable answer to those who are perplexed now.

These laws are understood by those skilled in the science of Harmony, but it would lead us too far afield to explain them here in full. We shall be correct, however, in saying that the minor scale is, in general, best adapted to Harmony, when it is taken in the following form:

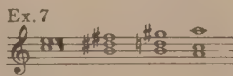


This, then, is called the "Harmonic Minor Scale."

But what about that bad interval between F and G sharp? To get around that trouble, musicians devised a compromise: On the way *up*, they also sharpened the F, and on the way *down* they sharpened neither the F nor the G.



This they called the "Melodic Minor Scale." It is specially useful for *rapid* scales, either for the voice, the piano, or any other instrument, but if one attempts to harmonize it in separate chords (as in Ex. 2 and 4), some trouble will be found with the F sharp. The only way to harmonize this note effectively in this case, is by using also a D sharp in the chord—a note which really doesn't belong to this scale at all, and which must be changed again in the next chord.



From this we infer that the F sharp is really not a part of the true scale of A minor, but simply an artistic make-shift, though a very useful one. The "Melodic Minor Scale" is most usually treated as simply a rapid scale-passage, harmonized not each note singly, but with one or two simple chords:



Sometimes in modern music it even happens that the "melodic minor scale" is used simultaneously with "harmonic minor" chords, in spite of the poignant dissonance which results:



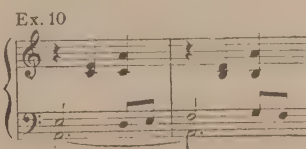
By the way, in playing a passage of this kind you will find it sounds much better if you *accent the discord very strongly*. It sounds much less harsh than if played timidly and mildly. This is curious, but true, just as it is said that if one grasps a nettle firmly and roughly it will not sting the hand.

For simplicity we have confined our illustrations to the key of A minor, but, of course, all that is said is equally true of all the other minor keys, only in those of several flats, naturals will represent the function of sharps, while in keys of five or more sharps, double sharps have to be employed for the extra sharpening.

The Relation of Major and Minor

Suppose a boy named Charles has a sister named Alice, and a cousin named Charlotte. That will give you a good idea of the relation between C major, A minor, and C minor. "Charles" and "Charlotte" begin with the same letter, but they are not so closely related to each other as Charles and Alice. This illustration is not quite perfect, for Charlotte and Alice would also really be cousins, the same as Charlotte and Charles, whereas A minor and C minor are almost no relation at all to each other, in music. However, if you keep this fact in mind, the illustration may be helpful.

Every major scale has a "relative minor," and a "tonic minor." The "relative minor" has the *same signature*, but a *different key-note* (its key-note being the sixth note of the major scale). The "tonic minor" has the *same key-note*, but a *different signature* (three flats more or three sharps less, or their equivalent). In writing or analyzing music, it will be found that minor keys seem to have much less relationship to each other, in general, than they have to major keys, or than major keys have to each other. The most pleasing modulation from one minor key to another is usually that which leads through some major key. A modulation from a major key to its *relative* minor, often occurs as merely one of the commonplace means of obtaining pleasing variety—it gets back again to the relative major without attracting any particular notice. A change, however, from major to *tonic* minor gives an unmistakable feeling of seriousness and sadness. Where one and the same melody appears now in major, now in minor, it is like a landscape seen alternately in sunshine and under a cloudy sky. For a beautiful example of this, see Chopin's *Waltz in A minor*—the one beginning:



Later on in the Waltz there is a beautiful melody (too long for quotation here) which occurs alternately in A major and A minor, with wonderful emotional effect.

By the way, for the benefit of those who are not familiar with the technical terms of Harmony, we would state that the word "tonic," in music, means the *key-note*. For instance, the note C is the "tonic" of the key of C. It has nothing to do with *medicine*.

In learning the major and minor scales, some teachers put a pupil first through all the major and then through all the minor scales. Others, through each major scale followed by its relative minor, as:

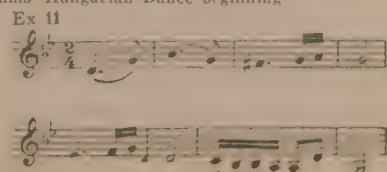
{ C major	{ G major	{ D major
{ A minor	{ E minor	{ B minor

Others follow each major scale with its *tonic* minor, as:

{ C major	{ G major	{ D major
{ C minor	{ G minor	{ D minor

Without entering into a discussion on the relative merits of the case, the present writer would merely state that he considers the last-named method the best, but even the second method superior to the first-named. The main thing, however, is thoroughness. Anyone who is "shaky" on the minor scales is not a musician.

NOTE:—We have alluded to the change from major to minor as indicative of sadness. It must not be inferred, however, that music in the minor mode is always sad. When the tempo is rapid, the effect is rather one of excitement and more intense nervous tension, as for instance in Brahms' Hungarian Dance beginning



Putting "Snap" and Color in Music Club Meetings

By Anna B. Royce

WHEN I hear teachers of music discussing ways and means of inspiring pupils, I recall the method I employed at one time when interest appeared to be flagging in my class of piano students.

At that time the class was pretty equally divided; a dozen beginners, a dozen in the intermediate grades, and a dozen doing advanced work. Out of this material I formed three music clubs. The beginners, ranging from eight to twelve years, liked the name, "Grace Notes;" the second group, children from twelve to fifteen, decided to be called "Double Sharps;" while "Crescendo Club" appealed to my advanced pupils.

Having settled what we should be called, we decided upon club colors, and badges of these colors were made to be worn at our meetings. The Grace Notes chose pink, the Double Sharps blue, and the Crescendo Club yellow.

Each group met every four weeks at the home of a member. Our officers, presiding officer and secretary, were elected every other time we met, the term of office extending over two meetings.

Our meetings opened with roll call and the reading of the minutes of the last meeting. Then work was assigned to each member for next time. Questions relating to music, subjects of musical interest were given out; or perhaps, lives of noted musicians were assigned different members, to be looked up.

Musical Games and Contests

Then the matter given out at the previous meeting was discussed. Following that, about half the children furnished a musical program. After this came a game or contest bearing upon music. This I supplied. The hostess was responsible for at least one other means of entertainment, which had no bearing whatever upon music. Light refreshments were then served, and the club adjourned.

Each group gave two musicales during the year, making six in all.

One year the Double Sharps and Crescendo Club combined their talent and gave a delightful entertainment. I remember a very interesting Greig program, and one of Schumann's works, by the Double Sharps.

A charming Nevin recital was given one June by the Crescendo Club, with over one hundred invited guests present. This club gave one unique entertainment which appealed strongly to the audience. This was a program of music of all nations. We sent out invitations which read as follows:

The Club Crescendo does here extend you
an invitation
Some friends to greet, and strangers meet
from every nation.
Weird melodies from o'er the seas
will charm your ear.
The hour's not late: promptly at eight
you'll please appear.

Turning Drudgery into Delight

By Elizabeth Leach

THAT children sometimes find the study of music a drudgery is usually because they are not taught sufficiently its intellectual side. For most of them it is not a "study," it is practice, a mechanical process where their fingers go through pieces while their minds wander to some coveted pleasure. This sort of work (unless the child grows so disinterested that he stops sooner) leads to only one result: considerable technical facility, but no understanding and, consequently, colorless playing.

Every young student should learn to hear with his eyes and brain as well as with his ears. He should know from the first that any piece of music, no matter how simple or complex, has one main idea or "motive." This he should seek before attempting to play a new composition. Having done so, he should then discover how many times that same group of notes (the idea), or any other group which looks relatively the same, occurs in the piece. When he can do this, he has taken the earliest step toward analysis, which is such a powerful aid in musical appreciation.

As regards technic, it is not sufficient to know how to play, for example, staccato or legato passages. A knowledge of the mood which each aims to portray is essential. Though this may seem obvious to the instructor, it may be an utter mystery to the undeveloped mind,

We had a lassie in Highland costume, who not only played MacDowell's "Scotch Poem," but sang some of Robert Burns' songs. A little Norwegian in bridal array performed Greig's "Norwegian Bridal Procession." A Hungarian gypsy played the "Second Rhapsody" by Liszt. We had an Arabian girl, an Arcadian peasant, and other characters who appeared in clever costumes and did praiseworthy work. Each number upon the program was preceded by a quotation of poetry fitting its musical mood, or a descriptive reading was rendered.

A Program of Bird Music

The Grace Notes at one time gave a very attractive program of bird music, the subject being, "Sunset Concert at Treetop Village." Another time, Dame Nature gave a festival to welcome the coming and speed the passing year. All the coming months were invited and they told in music and story what they would each do to make the New Year successful. Each child wore an emblem of the month she represented and the music rendered was in keeping with the character of that month. The March child had on a spray of pussy willow, and rendered Mrs. Crosby Adams' "Pussy Willow March" and also sang a little song about them.

For July, we had two Uncle Sams, who played a duet of patriotic airs.

In another recital, our story was about "The Magic Forest of Fairyland," where Earth Child wandered, and met the Story-land People.

The most attractive musicale the little pupils ever gave, was, I think, the one entitled "What Wondereyes Saw On Midsummer Night." This was about a little girl who went to watch the fairies dance and how she saw the fairy queen reward the withered flowers for their kind deeds on earth, by changing them into little flower fairies who joined the other fairies and went away with them to live in Fairyland. Music and story were charmingly interwoven and people were delighted. Pink being the Grace Notes' color, we had pink roses, pink ice cream and cakes with pink frosting on; and the children all were dressed in pink. It was certainly a dainty sight.

Another time the children gave a program of Christmas and Winter music; and still another, they showed by music and story, how "The Little People of the Snow" made for Mother Earth a warm white garment and fought hard and success against old Boreas, the North Wind, who came from the Cave of the Winds, to snatch it away from her.

These days are very pleasant to remember and I am sure the children who participated in the music, must sometimes look back with pleasure upon the days of the Grace Notes, the Double Sharps and the Crescendo Club.

The schemes of arousing interest certainly worked and in two years' time the membership in each club had to be limited.

On the Best Use of Studies

By Ernest J. Farmer

It is remarkable that leading teachers should differ so extremely as they do in their use of studies.

Those of the Leschetizky school use very few studies, but, as it were, squeeze the last drop of juice out of each one. Professor Michael Hambourg, father of Mar Hambourg, used to say that twelve studies, two a year for six years, were enough to build a virtuoso technic.

Certainly there is the highest value in long-continued practice of the same studies. The student takes time at the beginning to get not only every note and finger, but every movement of arm, hand and finger exactly right. He repeats the study in easy tempo until the suggestion of movements becomes absolutely automatic. Then, with no anxiety about notes to trouble him, the development of power, speed, brilliance and rhythm, effect proceeds apace.

Most successful concert artists have been trained according to this method; but it must be admitted that less talented persons grow up sadly lacking in readiness. They are poor sight players and take abnormally long to work up even pieces of moderate difficulty.

On the other hand, in some of the European conservatories it is not unusual for a student to practice 200 or even 300 studies in a year. The teachers insist upon accuracy and a pleasing tone, but all the work is at slow tempo and it is a long time before anything like brilliant is developed. This method produces ready practice musicians and good sight players even among those of small talent but very rarely an artist of concert rank.

One can get the best of both methods, not by compromising between them but by using both fully—"playing both ends against the middle." Suppose the pupil can afford but fifteen minutes daily for studies. Let him devote his time every alternate day for a whole year to one good hard carefully chosen study (or let a pair of studies, one for the right and one for the left hand). In the other half of his time let him practice a considerable number, perhaps one a week, of much shorter and easier studies. Only the very easiest of these should be attempted at the playing tempo; but speed or even less will be fast enough for many. In this way the pupil gets the valuable results of thorough practice without the stultifying effect of lack of variety.

Mechanical Rhythm

As to using a metronome in teaching and practice, I would say that mechanical rhythm may be, often is, necessary in the early stages, if the student has not an exact sense of different note values. It is really great fun playing with a metronome, if only to see how different the mechanical idea of rhythm is from the true feeling of rhythm. For I have found in my studies in folk music that a common peasant often has a true natural feeling for rhythm; indeed I don't find people in general so deficient in this quality as might be supposed. But the young student should certainly use the metronome with thoroughness.

On the subject of method in piano teaching, another Australian-born virtuoso, Ernest Hutcheson, though playing much in recital and concert, does a great deal of teaching and has this to say:

"I do not believe in any special method in piano study and teaching. It is so easy to make a method, by holding up certain phases of the work and magnifying them to the exclusion of other phases which may be just as important. And there are so many sides to the subject."

"In regard to technical training, there are certain principles underlying all correct teaching and playing. Perhaps the three most important principles are: Position, Condition, Action. The first presents the least difficulty, because the student can easily imitate position since it is something outward and visible. With the second, we are most concerned when a new pupil is taken in hand, for there is always stiffness somewhere; sometimes this stiffness is very serious. It may be that nothing can be done until the pupil learns to relax shoulders and arms. When this can be accomplished, we can then come to the piano and play single tones, using a single finger and weight touch. The weight of hand and arm should pass easily from one finger to another, just as the body gives its weight to each foot in walking."

"As soon as easy, relaxed conditions of arm, elbow and wrist are understood and established, an arched hand must be secured. The fingers must not lie flat, or straight out, but should be curved. Before Bach's time the fingers were held in a straightened position. Bach had them curved, so that the hand could assume the necessary arched shape. Of course in all the earlier stages of piano study, there must be decided and exact fingering action. If this is not secured, the fingers will lack development and the touch will not be clear and decided."

which often needs only a small suggestion to start an entirely new train of thought.

Letting the Music "Breathe"

Finally comes the significance of phrasing in interpretation. The young musician should realize that the human voice was the earliest "musical instrument," and that the phrasing in our instrumental music to-day is an outgrowth of the pauses produced by breathing. At the end of a phrase the piano figuratively has to breathe. The tonal quality of a phrase must vary as much as the tones of a singer's voice. The instrument is nothing more than a single voice, or perhaps a large number of voices singing, and ought to have just as great a variety of shading.

When a child learns that there is something else to think about than the accurate playing of a succession of notes, and realizes that he is working out a wonderful puzzle—the thoughts of some composer, forming a story which he must try to tell so that other people too may enjoy it—then does practice cease to be a drudgery. A certain number of minutes of aimless playing is transmitted into something vastly greater than a mere gymnastic feat; for the performer has learned that there is a message to be sung.

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

The Greatest Need in American Public School Music

A Symposium Representative of Authorities in all Parts of the Country

"The Etude" has long been conscious of the growing importance of Public School Music in America. Only inadequate space has prevented us from giving it more consideration in these columns in the past. Every day the work of the private music teachers and the individual success of the pupil becomes more and more closely linked with that of the musical work being done in the schools. Therefore, "The

Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America. At first, however, it seemed desirable to us to ask a number of notables in the field of Public Music Supervision to tell what they felt was the greatest need in Public School Music. Other similar letters in this series will be published later.

ARTHUR J. ABBOTT,

Supervisor of Music, Buffalo, N. Y.

The greatest present need of public school music in America is a full, complete understanding by the American public of the value of music in public education. In relation to this need all other matters—better trained teachers, more time for the subject, courses of study, methods,—and other means of progress are of secondary importance although each in itself of much consequence.

WALTER H. AIKEN,

Director, Department of Music
Cincinnati Public Schools

The greatest need of Public School Music in America is Men of Vision to direct it. Teachers trained to cooperate with them, who in their teaching are direct, forceful and exact possessed with minds that can act and can show what is meant by the tongue, when it speaks of doing things in a better, more artistic way. Men who do not prescribe methods but see to it that teachers grow into them. Men who deal with teachers as beings growing, learning, impressible, needing re-enforcements of enthusiasm, wisdom and conscience, and not as machines to be repaired and adjusted according to their demands.

Men who realize that "As they sow they shall also reap" working to this formula and never so insulting failure and revelation as to lose faith in it.

GERTRUDE B. PARSONS

Head of Department of Music
Polytechnic High School, Los Angeles, Cal.

Of the many needs of Public School Music, it appears to me the first and foremost necessity is the right teacher. The Teacher of intelligence, broad vision, strong personality and influence. One who is respected by the Community, who can arrange Courses of Study adequate for present conditions, and who has the power to convince those in authority that Music should occupy dignified place in the Curriculum.

MABELLE GLENN

Director of School Music, Kansas City, Mo.

The greatest need of public school music in America is a closer contact with real music. To-day, there is too much talking about music and not enough music first and foremost. The teacher who spends four-fifths of the music period teaching scales building, names of keys, and other technical problems, instead of teaching children to sing beautiful songs that will result in creating a lasting earnestness for more singing, has lost sight of her objective. If a half hour a day were given to music, more time might be allowed for the teacher of music theory; but there must be more music in the few minutes allotted us. Children are learning to hear through lessons with the phonograph; but too often the phonograph lesson is all, when it should serve just as a stepping-stone leading to the real concert. An artist's course should be a part of the music plan for every school system. Larger cities should have a symphony series for all children over ten, not for a favored few. Surely smaller cities can have a series of concerts given by musicians of the neighborhood with an occasional out-of-town artist. A carefully planned concert course in the public schools, with proper preparation for the same in the schoolroom, will make America musical; and that, as I understand it, is our goal.

THOMAS L. GIBSON

State Supervisor of Music, Maryland.

In attempting to answer your question I am assuming because no argument of the question can be entered at this time—that music has in it great fundamental values to a people. As you will observe, my answer is in a remedial point of view.

It is my opinion that the greatest present need of public school music in America is that of awakening in a large number of the leaders in public school work, who have not looked upon the subject with much favor, a conviction of the real values of music to a people. This number includes some of the heads of training schools, superintendents, principals of high and elementary schools, and general supervisors. The least delinquent are the grade teachers, because up until a very few ago their training in public school music was a mere perfunctory affair. Patrons are not delinquent in the matter, because wherever music is well taught it is given hearty financial support. Those, then, who need the awakening most are this group of uniformed leaders, and comparatively few of them have any worthwhile convictions on the matter. A number, it would seem, have little knowledge of the subject technically, historically, and psychologically, to give them any basis for consideration of its values. Because of their ignorance on the subject, these leaders have been content to give no serious thought to music as a subject worthy of much attention in the public schools.

In fairness it should be said there are leaders in public school work who do recognize the values of music. These are in almost every instance connected with the city systems of education. It is the schools of the small city, the village and rural section that are barren in real music teaching. The leaders in education are the ones very largely responsible for this condition.

OTTO L. FISHER

Chairman, Accrediting Committee
Kansas State Music Teachers' Association

The work that has been done in the State of Kansas in the matter of Music Credits is well known to you. What has been accomplished has been done only through coöperation and efficient organization. To meet the various problems which are confronting the music teaching profession in this country, organization is absolutely essential and should, I believe, be strongly stressed by every possible agency.

Your request for a copy of our Course of Study need not have been accompanied by anything in the shape of payment for the same. We shall always be glad to send you as much of the material published by us as you desire, without thought of payment. I also wish to thank you for your reference to our pamphlet in speaking of the exclusive use of commercialized courses of study.

WILLIAM W. NORTON

Executive, Flint Community Music Association, Flint, Mich.

- 1—Better trained music supervisors are needed. Poor supervisors have done more damage than good for the cause.
- 2—Boards, Superintendents and Principals must be educated to the idea that a Music Supervisor is in reality an assistant superintendent and not a special music teacher.
- 3—Every building should have its special music teacher who is familiar with the instrumental as well as the vocal side.
- 4—Special instrumental supervisors are needed to make the work have the respect of professional musicians.

J. E. MADDY

Supervisor of Music, Richmond, Indiana.

In response to your inquiry as to what I consider the "greatest present need of public school music in America," I will pass over the usual plea for better equipped supervisors and stop at the superintendent. I believe what we need is a corps of superintendents who understand the possibilities of musical education and

who appreciate the value of music as a part of a school curriculum. Superintendents who would not dare admit of any lack of knowledge of other subjects take pride in the fact that they know nothing of music. They stand in the way of the supervisor at almost every turn because of their ignorance of the subject. They treat music as a worthless but harmless fad that must be endured because the people want it. We know that music can be, and in some cases is, the equal of any other subject in the matter of mental development. It offers the greatest reward in after life, excepting English, and is the easiest subject to put on the "project" basis. Why, then, should not superintendents acquaint themselves with the educational side of music and concern themselves somewhat with the way it is being taught in their systems? This would not require a knowledge of music, and the interest thus shown in the music department would spur the supervisor into greater efforts to bring the subject to its just place.

I blame the inefficiency of music supervision in America to the almost universal negligence of duty by the superintendents of public instruction of the country whose job it should be to see that each subject functions properly.

MARY M. CONWAY

Supervisor of Music, New Orleans, La.

I have just come from a high school where in the performance of my duty I observed a well-read, experienced teacher give three dry, stupid lessons to bright groups of freshmen and sophomores; and I am sure at this moment THE GREATEST NEED OF THE TEACHERS OF MUSIC IN AMERICA IS:

1. An awakening to the realization of the large and too often neglected opportunity they have to make the people of America a cultured people in music as well as in the myriad of its correlated subjects.
2. To rouse the latent spiritual spark that is in every soul.

The tragedy is that these people are teaching notes and rests and do, re, mi—as they did some years ago when this was the only key to the music treasury.

GEORGE H. GARTLAND

Director of Music, Board of Education, New York

The greatest present need in public school music in America is to provide a corps of instructors sufficiently equipped, musically and academically, to carry the great message across to the public at large. The real mission of music should be to provide a cultural background for the knowing and understanding of the most beautiful things in education. It is not sufficient to confine the teaching of music to the school itself, but its message must be carried into the home, to function there as part of the daily life of the household. The teacher must be the inspirational source from which interest is aroused; and by personality in teaching, this interest is maintained. A high standard of musicianship for teachers of school music must eventually be required.

HARRY WORTHINGTON LOOMIS

Musical Editor for C. C. Birchard and Co.

Among the many things that I would like to say concerning the Greatest Need in School Music, I submit the following:

1. A nation-wide drive for musically trained supervisors and teachers in all grades, who love and understand children,—“And a little child shall lead them.”
- Arthur Edward Johnstone once said, “Most kids have given up their music long before they have made any.”
2. A stupendous bonfire of certain so-called music books that exert but a baleful influence on the child mind, the selection of future study and song material to be in the hands of musically equipped persons.

How "Easy" is Piano Playing?

By Conrad Wirtz

HAS anyone ever told you how easy a thing it is to play the Piano? Have you ever had people convey to you the idea that piano playing involves little skill, and therefore, does not stand very high, in their estimation, as an art—that it can not be classed with the art of say, painting or sculpture, as an indication of the possession of brains? Such opinions only show that any one holding them has given the subject little if any thought. Until we begin to think, very few people realize what a really complicated thing it is to play, even simple piano music.

We have, first of all, to read notes on two staves—bass and treble. The same sign, placed in the same way is, for example, G on the bass staff and E on the treble staff. We must, therefore, always know whether we are reading bass or treble notes. Various signs of different shape denote various time lengths which must be exactly correct when played. Other signs denote periods of silence (rests) between the tones, also of exact duration. We must be able to place the right finger upon the key which each particular note represents, with the right kind of touch, at the right moment. We must read not only one note, but chords of three, four and even ten notes at a time. We must use the right kind of finger, hand, wrist and arm actions, and play, at the same time, with movements which are totally different in each hand. We must always keep in mind the proper key signature and be prepared for all accidents, and for changing from treble to bass in either hand or vice versa.

Now added to all this, we must observe all marks of expression, shading, phrasing and tempo, use the pedals properly, and finally interpret the style and spirit of the piece in such a manner that the composer's ideas will be carried out.

When we consider this outline of what a player really has to do, we can readily see that it is not so easy a matter to play, even simple music, correctly.

The writer has among his acquaintances a violinist, a man about thirty years of age, a fine player on his instrument, who had held a position in a first class orchestra for some time, who decided that he would learn piano-playing. After a trial of over a year he came to the conclusion that he could not learn, because he could not conquer the difficulty of reading two different staves at the same time. Had he begun the study in early life, he, no doubt, would have compassed his desire like many another has done. This illustration emphasizes the contention that every musician, be he violinist, vocalist or what not, should begin his musical studies with a certain amount of piano work. While we may not admire the violinist's lack of perseverance, it nevertheless shows that reading from two staves, at the same time, is a difficulty.

It is only through constant and plentiful practice that we finally can conquer all these difficulties. Were it not that through doing these various acts, one at a time, over and over again, until they become fixed habits, we would never succeed in playing at all, but could only stumble through, making a most unpleasant and unintelligible jumble of the music.

Even as it is, it takes practically all of our senses ever on the alert—sight, touch, hearing, feeling, and we might almost say taste—to play the piano acceptably. When we realize all these difficulties it will help teachers and parents to be a little more patient with those who are trying to master the difficult but at the same time most delightful art of piano playing.

Am I Playing It Fast Enough?

By Harold Mynning

THIS seems to be the principal worry of many piano students. I do not, of course, dispute the fact that it is important to play certain pieces fast. Otherwise one cannot get the desired effects. Still, it is a bad habit to try to play a new piece fast from the beginning. It only causes serious delays. Faults creep in that are not noticed and then are hard to eradicate. And worst of all, it ruins clearness, that virtue that perhaps more than anything else enables us to tell the artist from the novice.

Dear students, when you take up the study of a new piece do not worry about whether or not you are going to be able to play it fast enough. Play it slowly and correctly and let it work itself up. Remember what that great pianist, Harold Bauer, said, "If one catches the spirit of the music it doesn't make much difference whether or not it is played a few degrees faster or slower."

Waste Effort in Piano Practice

By Julia W. Wolfe

FAITHFUL workers among piano students lavish their energies on technical exercises to induce finger equality. Unfortunately, countless hours of diligent practice have too often widened the gulf already existing between the strong and the weak fingers. In many valuable technical exercises precisely the same exertion is required of each finger, while in others a large proportion of the work is addressed to the strong fingers, that is the thumb, forefinger and the middle finger. Comparatively little reference is made to the advisability of extra diligence where common sense would instinctively prove it is needed.

In examining any page of five-finger exercises it will be observed that strong and weak fingers share equally in the labor required. The lion's portion in scales and arpeggios or broken chords is assigned to the strong fingers. In practicing the average scale two octaves, up and down, the thumb, forefinger and middle finger are each used eight times, while the next to the little finger is used but once. It is the same with the left hand, except that the thumb is used seven times and the little finger but once.

A similar report may be made in regard to the minor scales. In certain scales both major and minor, the little finger is not employed at all in the right hand, in others it is not employed in the left. The usual fingering for the chromatic scale gives all the black keys to the forefinger or middle finger and all the white keys save two in each octave to the thumb. Throughout arpeggio practice, except that of chords of the seventh, thumb, forefinger and middle finger have the bulk of the labor.

Scales and chords are properly viewed as the groundwork of piano-playing; their practice is imperative; but since they slight weak fingers, other technical exercises should be addressed to these. There are such exercises, but too little emphasis is placed upon their use. Even in regard to the admirable two-finger exercises that have been provided for piano students, too little attention has been called to the advisability of singling out the weak fingers for special activity.

When pupils seek advice, who, through false application of their endeavors have had the natural difference between the strong and the weak fingers increased instead of lessened, they should be directed to begin their daily practice with slow, cautious use of the two weak fingers in whole tones, half tones, and major and minor thirds. Each hand should be studied separately, and then both together; slowly at first, then with gradually increasing speed.

The thumb being the pivot on which the hand turns, it is best to direct also the passing of each of the weak fingers over the thumb many times in succession, each hand separately and the two together. A splendid exercise for the thumb is to strike a given key for the fourth finger and to follow this by the thumb striking the next lower key, if the right hand used, and the next one if the left hand, and for the two keys to be struck in succession with increasing speed until a pretty rapid trill is formed. The same exercise may be tried with the thumb and little finger.

Another excellent exercise consists of the chromatic scale played by the two weak fingers, with the relief of the middle finger in two notes of each octave. The more one tries this the more admirable it seems. A magnificent means of equalizing the fingers and making them independent is afforded by the arpeggio form of chords of the seventh. Their frequent use is recommended.

Hands Up!

By Marjorie Gleyre Lachmund

THE weary teacher often wishes she could make this demand at the point of a pistol, and thus insure results. The continual repetition of "hands up," "wrists up," is exhausting. Yet pupils do not realize the importance of this injunction. They continue to play with their wrists sagging below the keyboard, which not only presents a poor appearance but makes the playing weak. The wrist should be held in a level line with the elbow and middle knuckles, for ordinary playing. Sometimes it should be raised higher when much force is required, and sometimes dropped to mellow the tone, as in chords. But the "standard" position is the level one.

Practicing Without Playing

By Grover C. Eichinger

Good piano-playing consists mainly of automatic movements. This is especially the case where one's playing has reached the stage of fluency. In fact, artistic playing is impossible until a greater part of the movements motions have become automatic; for, as long as one is obliged to think of every detail of execution, beautiful playing is an impossibility. The mechanical side of playing must have become so automatic that the fingers are able to go on accurately, even though unguided by the conscious mind.

Just how to reach this stage of automatism is a problem. Constant repetition will do it, to be sure, but that is far from an efficient way of doing it. Granted that repetition will bring about the desired result, have we all not observed that these automatic habits are developed more easily and rapidly at some times than at others? Have you ever stopped to consider why? If you have noticed, you have found that when your mind was most clear a fewer number of repetitions were necessary to bring about this automatic condition than otherwise. This alone is sufficient proof that the solution of habit-formation lies entirely in the control of one's thoughts while practicing. If it is found difficult to keep the mind on practice, you might just as well stop and take a rest. Otherwise you will only be wasting time and also be wearing away your own nerves to speak of those of your listeners.

The word "concentration" points the way. Concentration of one's thoughts is not difficult if one goes about it in the right way. In order to make it as easy as possible simply place yourself in a comfortable position, sit in a preferred, and relax completely. Close your eyes if you choose. Cast out every thought from your mind; you must endeavor to make your mind blank. After a few moments spent in this manner, suddenly gather your thoughts together and think of any one thing—a scale, for instance. To begin with, we will take the scale of C major. Mentally go over every note of it. Think of the moment of each note and its corresponding key. Imagine yourself playing it with one hand; first the right and then the left hand. Actually try to see the key and the motion of the fingers in your mind. Go up and down the scale in this way until it seems quite easy. Then do the same with all the other scales, both major and minor. Then the chromatic scale in the same way. When you have gone through every scale in this manner you can play scales in thirds, sixths, and octaves. By this time you will be ready to take up the real work—that of concentrating the thoughts on two or more motions or actions at the same time. It will be hard at first, to be sure, but after a short time it will go just as easily as one goes in the beginning.

By applying this same principal to your pieces you will discover that memorizing will no longer trouble you. Even though you may never have tried this exercise directly at the keyboard, it will, nevertheless, help you in your subsequent playing. Without scarcely realizing it, you will be developing those same automatic habits which at first were so extremely difficult to acquire.

Teaching the Legato

By Fern Blanco

THE piano playing of most beginners is more or less disconnected. This "non-legato" touch can be corrected in the first lesson or in subsequent ones by improving hand position and by the process of "overlapping."

Let the pupil rest the fingers of one hand on the keys. He should have a sensation of weight in the hand, as if it were an inanimate object. He may then move his hand (to promote correct position) while the teacher slowly dictates various five-finger exercises. If, with loose wrists and curved fingers, the non-legato still exists, let the teacher dictate "overlapped" five-finger exercises in the following manner: Play C, hold it; play D, hold it, lift C; play E, hold it, lift D; play F, hold it, lift E; play G, lift F and so on.

Now let the pupil play from dictation (still overlapping) the right and left hand parts (in succession) of some little studies or pieces in his lesson book.

One lesson, only, spent in drill of this kind will banish a characterless non-legato touch forever.

Of all the arts beneath the heaven
That man has found or God has given,
None draws the soul so sweet away
As music's melting, mystic lay.

—H.C.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Slurs and Phrase Marks

Please tell me whether it is intended that the fingers be lifted from the keys at the end of each slur or phrase-mark (if it can be taken as such) in the first line of Study No. 36, on Page 24, title, "Skipping Homeward from School," in Presser's *Student's Book*, Volume II. And should the remainder of the study be played like the first line or not, as no more slurs are given?—Mrs. H. E. B.

The short slurs which you mention are intended merely to emphasize the close connection between each thirty-second note and its following dotted sixteenth, and do not indicate decided breaks after the longer notes. Thus, the thirty-second notes should be played as quickly as possible, like grace notes, while the dotted notes are given their full time or even slightly prolonged. In the first line each pair of measures constitutes a complete phrase, after which the hand may be lifted a little from the keys.



There is no other break in phrasing until the end of the piece.

The short slurs given in the first line indicate the manner of playing the two-note figure throughout the other two lines.

Your question draws attention to the rather unfortunate fact that slurs are employed in two senses: (1) to indicate legato connections between two or more notes and (2) to show the lengths of phrases. For the latter purpose, two long slurs would be used in the first line, as given above, while but one other long slur would be used, extending over the remainder of the notes in the piece. In studying a composition, one must be very careful to discriminate between these two uses of the slur which are sometimes coincident, as when an entire phrase consists of a series of legato notes, but which at other times may seem to contradict each other.

1. A difficult passage of one or more measures may be marked off and definite directions given for its practice—that it should be repeated slowly twenty-five times each day, and so on. This is the simplest form of derived exercise.

2. A useful technical passage in one hand may be doubled by the other. For instance, the figured left-hand part of Chopin's *Prelude in G, Op. 28, No. 3*, may be doubled by the right hand.

3. An intricate or unusual figure may be taken out of its connection and practiced in all keys, on different degrees of the scale, etc. For instance, the middle section of Schumann's *Siciliano, Op. 68, No. 11*, gives rise to the following exercise, continued upward for one or two octaves:



This form calls for the most careful thought and intensity on the part of the teacher, but its results will well repay the effort. A list of such exercises, drawn from standard teaching pieces, may be gradually compiled by the teacher, and as one of these pieces is given to a pupil, the accompanying exercise may be written in his blankbook with explicit directions for practice. After a little experience, the teacher will become adept at inventing such exercises on the spur of the moment.

Chopin Preludes

Will you kindly tell me which of the 24 Preludes by Chopin are commonly called the "Six Concert Preludes," or the "Six Best-known Preludes?" Also, in what order they should be taught—granting, of course, that the student has a sufficient insight and command of the necessary "touches" to grasp them?—G. McQ.

Any such classification as you suggest is a purely arbitrary one, and merely the expression of individual opinion. As I know of no authoritative list, I will

venture to make one of my own, and will therefore suggest the following Six "Concert Preludes," all in Op. 24:

- | | Grade |
|---|-------|
| 1. No. 3, G major, <i>Vivace</i> | 4 |
| An étude for the left hand. | |
| 2. No. 23, F major, <i>Moderato</i> | 5 |
| An étude for the right hand. | |
| 3. No. 15, D \flat major, <i>Sostenuto</i> | 6 |
| (The "Raindrop") | |
| 4. No. 16, B \flat minor, <i>Presto con fuoco</i> | 7 |
| Passage work, mainly in right hand. | |
| 5. No. 17, A \flat major, <i>Allegretto</i> | 7 |
| Melody with accompaniment of rich chords. | |
| 6. No. 24, D minor, <i>Allegro appassionato</i> | 8 |
| A highly dramatic melody over a figure of extended broken chords. | |

All of the above, though in some cases difficult, are yet notably pianistic and pleasing, as well as especially adapted for teaching purposes.

Proper Musical Atmosphere

It is an important point in teaching to surround the subject with the proper musical atmosphere. From the moment a pupil enters your studio he should feel a musical stimulus coming from the very room itself and its appointments. Pictures of musicians or of musical scenes should greet him from the walls; current musical magazines or programs should invite his attention while waiting for his lesson.

Hanging over my piano, directly in the player's line of vision is an etching of Beethoven which, in its rugged lines and determined glance, emanates the sense of a powerful personality. Sometimes I feel that the Beethoven of this picture is really affected by the sounds that rise from below. "What does Beethoven think of that performance?"—I sometimes say to a pupil after an inaccurate and vapid rendition of a sonata movement; and glancing up, she is abashed before that frowning countenance and look of severe displeasure. "That is good, Beethoven is pleased," I say to another who has caught the spirit of the master; and the picture above us now wears an expression of calm content, reacting to the profound thought which has been thus appreciatively interpreted.

A little to one side, but still easily observable, is a Corot landscape—one of those atmospheric pictures that breathe the spirit of spring. So, in studying an excerpt from a typical romanticist—Schumann, McDowell, Debussy—the pupil derives from this picture the very impression of mysticism, of vague, translucent outlines, that is needed for the interpretation of the piece before him.

I am here reminded of a clever device employed by the late E. B. Story, who, as professor of music at Smith College, labored devotedly for many years in behalf of the highest musical ideals. Just inside the door of his studio, where it would infallibly catch the pupil's eye, Professor Story posted each week an apt quotation about music or a closely allied subject. The pupils grew to look for this quotation at each lesson, and thus accumulated a store of apt sayings which could not fail ultimately to affect their whole attitude toward their musical work.

As a practical illustration of this device, let me close this brief homily by a sentence gleaned from Benson's delightful little volume of essays entitled *From a College Window*, a sentence which draws a fine distinction between the genuine and the spurious teacher of music as well as of any other form of art:

"The work of a sincere artist is almost certain to have some value; the work of an insincere artist is of its very nature worthless."

Music Teaching in the Olden Days

A QUIANT volume entitled *Leçons de clavecin et principes d'harmonie*, published 1771 in Paris, has recently come to my attention. It is the work of Anton Bemetzrieder (1743-1817), formerly an Alsatian monk, who left the Benedictine order to follow the musical profession at Paris, and afterwards at London where he spent his last days. The subject of piano playing, especially with reference to the science of harmony, is discussed in a series of dialogues, the first of which is

mainly between the Master (*Le Maître*) and the Scholar (*Le Disciple*), a young man of thirty who is enthusiastically anxious to learn to play. *Le Maître* warns him against harmful practice. "When I teach children," he says, "I carry away the key of the clavecin in my pocket; but I leave it with a man of your age."

Incidentally, he sheds further light on the question of a teacher's demeanor during the lesson, about which I recently quoted M. Marmontel. Let us listen to the conversation:

Le Disciple: "Have you patience?"

Le Maître: "Yes, and many other rare qualities without which I should be poorly fitted to instruct you. A really good teacher should know what he wants to teach, and should have the ability to teach what he knows; he should be clever enough to vary his method according to the individual traits of each pupil; he should be clear, accurate, honorable and disinterested; and above all, he should be cheerful (*gai*)."

Le Disciple: "You have all these qualities?"

Le Maître: "Undoubtedly!"

Le Disciple: "And we shall at the same time both laugh and learn?"

Le Maître: "Assuredly!"

Throughout the book, indeed, *Le Maître* proceeds to practice the cheerfulness which he preaches by lightening even the dullest facts (and there are many of them) through humorous flings and sly quips that amuse the pupil and give to the whole discussion an intimate air of *bonhomie*.

And is there not food for thought, teachers, in M. Bemetzrieder's prime principle? How many lessons for which we are responsible are dull, poky, routine-like? Once get a pupil to laugh, and his attention is yours. Prod his imagination. That passage where the left hand travels slowly down the scale in octaves—of course, that is grandpa descending the cellar stairs; and the rolling octaves at the bottom show how he shakes the furnace. Absurd, you say? Well, the question is whether you want to make the lesson a dreared bore or a piece of good, wholesome fun, to which the pupil will look forward as to an entertaining pastime. Let us not forget that music was designed originally to light up the dark spots in this often gloomy old world, and let us say with *Le Maître*, "Above all, we should be cheerful!"

Remuneration for Teaching

I teach at \$1.50 per hour in a small town. Have I enough foundation to develop larger financial returns? Ought I to give up my private teaching? Is there any way in which I could listen to teaching in New York with little expense?

Certainly, with the broad training you have outlined, and your valuable thought and experience, your teaching should bring in much larger returns. Yet one's price has necessarily to be regulated by the community in which one lives: a teacher who has no difficulty in getting ten dollars a lesson in New York, for instance, might be considered exorbitant if he charged two dollars in a small town.

I cannot see how you would gain by giving up your teaching, however, if you intend to continue in music work; since teaching is the mainstay of a person with your equipment. One of three courses is open to you: (1) to stay where you are, increasing your prestige by your success with pupils until you can raise your price sufficiently to secure a good return; (2) to try for a position in some institution; (3) to move to a more remunerative center.

In the second case, I should register in a reputable teacher's agency. There are plenty of good positions in schools and colleges if one can only make connection with them. The third alternative may not be at all practicable. It would require influential friends to introduce you, and some means of demonstrating your ability, such as by giving a piano recital.

In answer to your question about listening in a New York studio, I know of no teachers who are so altruistic as to admit such listeners. If any such now exist, I should like to propose their names for the Hall of Fame. Fortunately, we can point to one notable example of such generosity, and that the greatest among all masters of the keyboard—Franz Liszt!

A PIANO LESSON WITH HENSELT

HENSELT, one of the greatest virtuoso pianists of the nineteenth century, and composer of *If I Were a Bird*, was also a good teacher, but by no means an easy one to study with, according to Alice M. Diehl, who stayed with the Henselts in Russia. In her "Musical Memories," she gives us a picturesque account of his pedagogical methods. After reminding us that except at lesson-times he was kindness itself, she says, "He would come in in his white suit, a red fez on his head, a fly-flapper in his hand, and motioning his pupil to seat herself at the pianoforte, would say, in his short, brusque way, 'Begin so-and-so.' Then as she began, he would first go to the window, appear to see something that he took exception to, then pace backwards and forwards for a minute or two, stop suddenly, and with a tigerish glance at her, cry, 'Falsch! Play it again!'

"'Falsch! But what? Where? She had, perhaps played a page. Was it the way she played that was wrong, or were there wrong notes?

"She would begin again, and 'Falsch! Falsch!' would follow her. She seemed peppered with small shot instead of that first big bullet. Then he cried 'Stop!'

"The flag of truce. He came across, eyes gleaming, his ivory skin paler, and with a word or two in low, hissing tones, far more terrible than angry shouts, would contemptuously push her off the stool and imitate her, then play the passage himself, divinely, stopping now and then to repeat and snap out rules and hints."

All would then be done over, "flies being sent to their last accounting, flip, flap, flip, flap—then a jump to reach one higher than the rest on the stone wall, then a stamp of the foot and—'Stop!'

But, there seem to have been compensations. "Why do you learn if it makes you like this? one weeping Russian girl was asked, as she left the studio. 'Es ist doch himmelisch!' ('It is still heavenly!') she answered, smiling through her tears."

THE ASTOUNDING LULLY

FEW musical careers have been more picturesque than that of Jean Baptiste Lully, the founder of French Opera, and later the dictator, who began life as a kitchen helper. Lawrence Gilman, writing in the *North American Review*, reminds us that "He was a bundle of contradictions. A master of trucking and deceit, he was sometimes recklessly impudent to those who held power over him. Once, when a mechanical difficulty caused delay in beginning a performance of one of his operas which the King was attending, a message was sent to Lully that the Grand Monarque was tired of waiting. 'The King is master here,' retorted Lully, 'and is at liberty to be as tired of waiting as he pleases!'" For fourteen years, as overlord of the opera, he acted as director, composer, conductor, stage-manager, ballet-master, machinist—if electricity had been in use, Lully would have managed the lights. He did all these things with superlative ability, energy and resource; yet this amazing Italian was able to find time to become the true founder of French Grand Opera."

"Yet," says Mr. Gilman, "to the very last, he was unscrupulous, for" (according to a story told immediately after his death), "he cheated to obtain absolution. His confessor," so runs the tale, "required as a condition that Lully destroy all he had written on his new opera, *Achille et Polyxène*. Lully gave the abhorred score to the confessor, who triumphantly cast it into the flames." "What, Baptiste," remonstrated a Prince who visited Lully, 'You have destroyed your opera?' 'Gently, sir,' whispered the dying rascal, 'I had another copy.' So he died, radiant, corrupt and unashamed."

He died, by the way, from blood-poisoning of the foot, which he struck with his baton while conducting a rehearsal.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE ABBE LISZT

IN his book, "Men and Things of My Time," the Marquis de Castellane gives us an amusing if not very sympathetic picture of Liszt, as he appeared in Rome, in 1862, when, as the Marquis says, he was church-struck, and "had just taken minor orders and wore a short cassock and violet stockings." He continues:

"Liszt was a mad man of genius. Dazzled by his new incarnation, he flung himself bodily into religion. By day he went from church to church; but in the evenings he did not hesitate to send his long fingers wandering over the pianos of the *monsignori*, before a crowd of Roman beauties. His asceticism continued to be limited by an imperious need of play-acting. He must at all costs have an audience."

"My mother never lost an opportunity of making converts to the Church. Her drawing-rooms were frequented by the *higher* prelates. She attracted Liszt there. For six months in succession he came every evening. It was there that I had occasion to observe the prodigious egoism of

the man who believed, in good faith, that he carried the world of art and the world of beauty on his shoulders. And, as a matter of fact, there was something cyclopean about this pianist. When you listened to him, you received the sensation not of a piano, but of an orchestra. He would go and sit down to the instrument uninvited; he sent thrills of poetry through our souls. Then he turned his eyes toward his very select audience, and, without moving a muscle, listened to the exclamations: 'Admirable!' 'Divine!' 'Superhuman.'"

"But, if the conversation strayed away from him even for a second, he rose without a blush, took his hat, bowed to not a soul, and slunk away. It appears that the first condition to fulfill if you would create a masterpiece, is that you should have faith in yourself."

The good Marquis evidently intended that last remark as a sneer at poor Liszt; but he accidentally stumbled on a truth. If Liszt hadn't believed in his own power nobody else would.

A FUGUE WHILE YOU WAIT

It has been said that Ferruccio Busoni, the pianist, has one of the most remarkable musical brains of living musicians. Sir Landon Ronald, the English conductor, composer and teacher, writing in the London *Strand Magazine*, gives the following account of an evening with Busoni, in which the great virtuoso gave an example of his skill in improvisation.

"I recollect an interesting incident which occurred many years ago, when I was living in a small house not far from Paddington Station. My wife and I had asked Busoni and Baron Frederic d'Erlanger, to a small dinner. For the benefit of those who do not know, I will explain that d'Erlanger is a composer and has produced and had performed a number of big works. He had an exceptional gift for extemporizing at the pianoforte on any theme given him. On the evening in question, I asked Busoni, after dinner, to supply d'Erlanger with a theme so that he might give us proof of his

gift. Busoni refused somewhat like a spoiled child, adding that such things did not interest him. My wife pleaded with him, and rather ungraciously he went to the piano and struck in a haphazard fashion three notes, and with that curious laugh of his, and a glint in his eye, said to d'Erlanger, 'See what you can do with that.' d'Erlanger considered a minute or two, and extemporized an extremely clever set of variations, much to the joy and astonishment of Busoni. At the conclusion, he became most enthusiastic, and d'Erlanger, seizing the psychological moment, jumped up and said, 'Now for my revenge! You make a fugue on these three notes,' and he played the same three notes *backwards!* Busoni took up the challenge immediately, and without a moment's hesitation, played off-hand a masterly four-part fugue, ending with a grand chorale. We were quite overcome, and when he finished I remember, I was trembling with excitement."

CONTINUITY IN MUSIC TEACHING

MUSIC students who like to jump around from one good teacher to another might take the following passage to heart. It is from Yorke Trotter's admirable outline of music teaching, *The Making of Musicians*.

"It cannot be too strongly insisted," he says, "that all education should be a gradual process of development from beginning to end. There must be no breaks, no sudden changes, no contrasts, but each thing must be made to lead up to the next. Nothing is more fatal to true education in music than to work on the idea that the giving of facts, and that acquisition of knowledge only, will enable a pupil to profit by the lessons of an artist teacher."

"The development of the musical instinct must be the aim of the teacher throughout, and the teaching must be conducted on the same lines at all stages of musical education. It is, of course, right that teachers should specialize in teaching either young

children or more advanced pupils, but this specialization does not imply difference of method; it only means more knowledge of and more experience in treating undeveloped or developed instincts.

"The child-mind contains the seeds which grow to the developed mind of the adult, and the specialization of the teacher should only consist in the knowledge of how to handle the developed or undeveloped material. Moreover, the treatment of children requires certain qualities in the teacher which are not so essential in dealing with older pupils, and it is, therefore, right that some persons should confine themselves to the teaching of beginners, while others teach advanced work. But there is no difference in kind between the two, only a difference in degree."

Find a good teacher and stick to him—as Paderewski stuck to Leschetizky, Heifetz and Elman to Leopold Auer, Jenny Lind to Garcia. It pays best in the end.

Art is the end the student has in view; and study is the means to that end.

A. B. Marx.

HANDEL AND THE ENGLISH

HANDEL's body lies in Westminster Abbey, in London, and it is generally regarded as a sign that the English, among whom he lived the greater part of his life, appreciated his genius from the first. That iconoclastic Englishman, Samuel Butler, author of "Erewhon" and "The Way of All Flesh," however, points out that this was not altogether the case.

"People say the generous British public supported Handel. It did nothing of the kind. On the contrary, for some thirty years it did its best to ruin him, twice drove him to bankruptcy, badgered him till in 1737 he had a paralytic seizure, which was as near as might be the death of him, and, if he had died just then, we should have no *Israel*, nor *Messiah*, nor *Samson*, nor any of his greatest oratorios. The British public only relented when he had become old and presently blind. Handel, by the way, is a rare instance of a man doing his greatest work subsequently to an attack of paralysis. What kept Handel up was not the public, but the court. It was the pensions given him by George I and George II that enabled him to carry on at all. So that in point of fact, it is to these two very prosaic kings that we owe the finest musical poems that the world knows anything about."

Butler's prejudice in favor of Handel blinds him somewhat. It is worth remembering that Handel made little effort to please the public at the start. For years he wrote operas almost exclusively. As soon as he turned from operas to oratorios he not only wrote much better music, but also music in which the British public was more interested. Incidentally, he did pretty well by writing popular pieces—dance music and such—as a sideline for Vauxhall Gardens!

"STIFFNESS" IN CONDUCTORS

FEW of our leading symphony orchestras have native American conductors, and one is tempted to wonder if this is in any way due to reasons such as those described by Havelock Ellis in his analysis of English conductors and conducting. Havelock Ellis is a noted physician and psychologist, and in his "Impressions and Comments" he has the following to say:

"It has often seemed to me that the bearing of musical conductors is significant for the study of natural characteristics and especially the difference between the English and Continental neuro-psychic systems. One always feels inhibition and suppression (such as a Freudian has found characteristic of the English) in the movements of the English conductor, some psychic element holding the nervous play in check and producing a stiff, wooden, embarrassed rigidity or an ostentatiously languid and careless indifference. At the extreme remove from this is Birnbaum, that gigantic and feverishly active spider, whose bent body seems to crouch over the whole orchestra, his magically elongated arms to stretch out so far that his wand touches the big drum. But even the quietest of these foreign conductors, Nikisch, for example, gives no impression of psychic inhibition, but rather of that refined and deliberate economy of means which marks the accomplished artist. Among English conductors one may regard Wood (*lucus a non lucendo!*) as an exception. Most of the rest—I speak of those of the old school, since those of the new can sometimes be volatile and feverish enough—seem to be saying all the time: 'I am in an awkward and embarrassing position though I shall muddle through successfully. The fact is, I am rather out of my element here. I am really a gentleman.'"

I am convinced that criticism profits an artist far more than praise; . . . but it is not surprising that the impassioned artist is equally sensitive to both Wagner.

IN THE MOONLIGHT

A caprice movement in picturesque style; to be played with dash and freedom. Grade 3.

Moderato M.M. ♩ = 108

MONTAGUE EWING

Allegretto scherzando M.M. ♩ = 108

The musical score is presented in a single system with multiple staves. It begins with a Moderato section (M.M. ♩ = 108) and transitions into an Allegretto scherzando section (M.M. ♩ = 108). The score includes numerous fingerings, slurs, and dynamic markings such as *p*, *f*, *rit.*, *poco rit.*, *molto*, *lento*, *a tempo*, *mf*, *poco accel.*, and *senza rit.*. The piece concludes with a *D.C.* (Da Capo) instruction.

THE FIREFLY

VALSE BALLET

FREDERICK WILLIAMS, Op. 106

Suggestive of the skipping of the dancers in exemplifying the erratic movements of the firefly. Grade 3 $\frac{1}{2}$.

Allegro M.M. ♩=144

The musical score for "The Firefly" Valse Ballet by Frederick Williams, Op. 106, is presented in seven systems of piano and bass staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Allegro M.M. ♩=144". The score includes various musical notations such as notes, rests, and fingerings. The first system is marked "p" (piano). The second system is marked "f" (forte), "dim" (diminuendo), "p" (piano), and "rit." (ritardando). The third system is marked "a tempo". The fourth system is marked "Fine". The fifth system is marked "f" (forte). The sixth system is marked "p" (piano). The seventh system is marked "f" (forte).

mf

f

D.C.

JUST A SMILE LE SOURIRE

GEORGE DUDLEY MARTIN

A gay little scherzo in modern gavotte rhythm. Grade 3.

Moderato spiritoso M.M. ♩ = 108

mp

mf

mp

mf

mp

delicato

p

spinto

p

1st time only

Last time only

f

Fine stacc.

mp

f

dim.

cresc.

f

molto dim.

p

D.S.

THE MAGICIAN

Aptly suggestive of the Magician's *legerdemain*. A capital little teaching piece, introducing repeated notes, grace notes and the chromatic scale. Grade 3.

CARL WILHELM KERN, Op. 500, No. 3

Allegretto M.M. ♩ = 108

The musical score for "The Magician" by Carl Wilhelm Kern, Op. 500, No. 3, is presented in a single system with multiple staves. The piece is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked as Allegretto with a metronome marking of 108 beats per minute. The score includes a variety of musical techniques, including repeated notes, grace notes, and a chromatic scale. The dynamics range from fortissimo (f) to pianissimo (pp). The score is divided into several systems, each with a treble and bass staff. The first system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The second system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The third system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The fourth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The fifth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The sixth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The seventh system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The eighth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The ninth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The tenth system includes a treble staff with a melody and a bass staff with a harmonic accompaniment. The score ends with a double bar line and a repeat sign.

MAZURKA

IN C# MINOR

An idealized *Mazurka* rhythm, dignified and sonorous, in semi-classic style. Grade 4

ALFRED KLEINPAUL, Op. 57

Con moto M.M. ♩ = 126

f *Vivace* *rit.*

a tempo

Vivace *rit.* *a tempo*

to Coda *p tranquillo* *cresc.*

p

dim. *smorzando* *D.C.*

Coda *p tranquillo* *p* *cresc.* *f*

WEDDING FESTIVAL

MARCH

SECONDO

In grand march style, suitable for processions where it is not necessary to keep in step.

CARL SCHMEIDLER

Allegro pomposo M. M. ♩ = 112

The musical score is written for piano and includes a Trio section. It features various musical notations such as dynamics (*f*, *ff*, *mf*, *p dolce*), articulation (*cresc.*, *D.C.*), and fingerings. The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into several systems, each with a grand staff (treble and bass clef). The first system includes a piano introduction with a *f* dynamic. The second system continues the main theme with a *cresc.* marking. The third system features a *ff* dynamic and a *cresc.* marking. The fourth system concludes the main section with a *Fine* marking. The fifth system begins the Trio section with a *p dolce* dynamic. The sixth system continues the Trio with a *mf* dynamic. The seventh system concludes the Trio with a *ff* dynamic and a *D.C.* marking.

WEDDING FESTIVAL

Allegro pomposo M.M. $\text{♩} = 112$ MARCH
PRIMO

CARL SCHMEIDLER

PRIMO

f *cresc.* *ff* *f sempre* *Fine*

TRIO

p dolce. *mf* *ff* *D.C.*

THE MERRY TRUMPETER

R.S. MORRISON

A lively military march, to be played in orchestral style.

SECONDO

Tempo di Marcia M.M. $\text{♩} = 116$

The musical score is written for piano and consists of several systems of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Tempo di Marcia' with a metronome marking of 116 beats per minute. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1 through 5. A section labeled 'TRIO' begins with a *ff* dynamic. The score concludes with a 'D.C. Trio' section. The piece is identified as 'SECONDO'.

THE MERRY TRUMPETER

Tempo di Marcia M.M. $\text{♩} = 116$

PRIMO

R.S.MORRISON

This musical score is for the piece "The Merry Trumpeter" by R.S. Morrison, published in May 1923. It is a march tempo, marked "Tempo di Marcia" with a metronome indication of 116 beats per minute. The score is divided into two main parts: "PRIMO" and "TRIO".

The "PRIMO" section begins with a key signature of one flat (B-flat) and a 2/4 time signature. It starts with a forte (*f*) dynamic and features a melody with many slurs and fingerings. The dynamics change to mezzo-forte (*mf*) and then to fortissimo (*ff*). The section includes various musical notations such as slurs, ties, and dynamic markings.

The "TRIO" section begins with a key signature change to two flats (B-flat and E-flat) and a 2/4 time signature. It starts with a fortissimo (*ff*) dynamic and features a melody with many slurs and fingerings. The dynamics change to mezzo-forte (*mf*) and then to fortissimo (*ff*). The section includes various musical notations such as slurs, ties, and dynamic markings.

The score is written for a single melodic line, likely for a trumpet or flute. It includes many slurs, ties, and fingerings, indicating a technically demanding piece. The dynamics range from *f* (forte) to *ff* (fortissimo). The tempo is marked "Tempo di Marcia" with a metronome indication of 116 beats per minute. The key signature is one flat (B-flat) for the Primo section and two flats (B-flat and E-flat) for the Trio section. The time signature is 2/4.

VALSE CAPRICE, No. 2

A showy waltz movement, demanding strong contrasts and agile fingers. Grade 5.

FRANCESCO B. de LEONE, Op. 34

Gracefully M.M. ♩ = 72

The musical score for "Valse Caprice, No. 2" is written for piano. It begins with a mezzo-forte (*mf*) dynamic and a tempo of 72 measures per minute. The first system contains measures 1-4, featuring a melody in the right hand with various fingerings and a supporting bass line. The second system (measures 5-8) includes a piano (*p*) dynamic and a "con Ped." (con pedale) instruction. The third system (measures 9-12) shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) to piano (*p*). The fourth system (measures 13-16) includes a mezzo-piano (*mp*) dynamic with a "tenderly" instruction, a "Fine" marking, and a "marcato" tempo change. The score is filled with detailed fingerings, slurs, and accents throughout.

First system of the musical score. It includes piano and bass staves. Dynamics include *cresc.*, *f*, *rit. pociss.*, and *D.S.**. There are various fingerings and articulation marks throughout the system.

Second system, marked **TRIO** and *Gracefully*. It includes piano and bass staves. Dynamics include *schertz.*, *dolce e leggiero*, and *con amour*. There are also fingerings and a *due Ped.* marking.

Third system of the musical score. It includes piano and bass staves. Dynamics include *leggiere*. There are various fingerings and articulation marks.

Fourth system of the musical score. It includes piano and bass staves. Dynamics include *dolce, ma cresc.* and *f ma dim.*. There are various fingerings and articulation marks.

Fifth system of the musical score. It includes piano and bass staves. Dynamics include *dolce.*, *Fine of Trio (D.S.)*, and *espressivo*. There are various fingerings and articulation marks.

Sixth system of the musical score. It includes piano and bass staves. Dynamics include *p leggiere* and *p*. There are various fingerings and articulation marks.

Seventh system of the musical score. It includes piano and bass staves. Dynamics include *p* and *r.h.*. There are various fingerings and articulation marks.

Eighth system of the musical score. It includes piano and bass staves. Dynamics include *l.h.*, *r.h.*, *molto espress.*, and *calando*. There are various fingerings and articulation marks.

* From here go back to §, and play to *Fine*; then play *Trio*.

** From here go back to *Trio* and play to *Fine of Trio*; then go back to § and play to *Fine*.

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f *mf* *p* *cresc.* *f* *decresc.* *mf* *Fine* *a tempo* *rubato* *accél.* *a tempo* *mf* *dim. e rit.* *D.S.*

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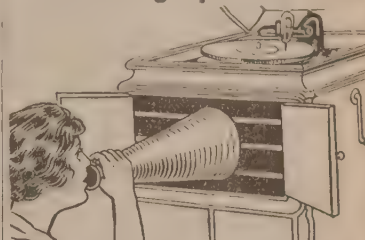
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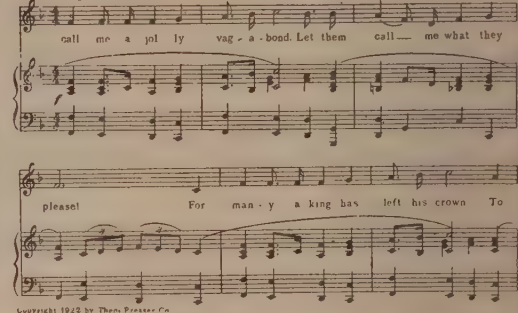
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RICH. KRENTZLIN, Op. 76

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Allegretto M. M. ♩ = 108

The musical score is written for piano and consists of eight systems of music. It is in 4/4 time, key of B-flat major, and marked 'Allegretto M. M. ♩ = 108'. The score includes various dynamics such as *p*, *mf*, *f*, *sf*, *ff*, and *cresc. molto*. It also features articulation marks like accents and slurs, and fingerings. The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction.

BY THE CAMPFIRE

MARI PALDI

An expressive melody to be sung by the left hand with a gay contrast in the middle section. Grade 3.

Andante M.M. ♩ = 72

pp

p

mf

dim. e rit.

a tempo

dim.

Fine. mf

D.C.

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CARNIVAL DANCE

Give each theme a character of its own. Grade 2½.

WILLIAM BAINES

Valse Moderato M.M. ♩ = 144

mf

rit.

mf a tempo

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Fine *f* *scherzando* *D.C.*

CRADLE SONG

MISKA HAUSER, Op. 11, No. 2

Miska Hauser (1822-1887), Hungarian violinist and composer. His *Cradle Song*, originally for violin, enjoys a perennial popularity. As a piano piece it affords splendid practice in *legato* playing. Grade 4.

Andantino M.M. = 72

mf *dolce* *cantando* *p* *mf* *p* *rall.* *p a tempo* *dim.* *perdendosi* *ritard* *morendo* *pp*

VALSE IN A MINOR

Edited by Wilson G. Smith

EDVARD GRIEG, Op. 12, No. 2

Two contrasted touches are employed in a proper interpretation of this valse: light finger-wrist staccato, pressure legato. Note well the difference. Grade 3.

Allegro moderato M.M. ♩ = 132

p in tempo rubato

pesante *ten.* *pesante* *ten.* *ten.* *ten.* *f ritard* *fz* *last time to Coda*

p più tranquillo *rubato* *ritard*

a tempo *rubato* *ritard* *f D.C.*

CODA *p dolce* *morendo e rallent.* *pp*

PASSEPIED

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LÉO DELIBES

Leo Delibes (1836-1891), one of the greatest of all writers of *ballet-music*. *Passepied*, a lively old dance, said to have originated in Bretagne. Grade 3.

Allegretto M.M. ♩ = 126

p leggiere

1
p
Fine
mf
D.S.
p

VALSE ARTISTIC

A dainty little movement, almost Italian in its melodic flow. Grade 2 $\frac{1}{2}$.

WALTER ROLFE

Tempo di Valse M.M. ♩=144

mf
cresc.
f
ff
Animato
mf
Fine
f
cresc.
ff
D.C.

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MARCH

A stately march movement, not to be taken too fast. Suitable as a postlude or processional on festal occasions.

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Maestoso M. M. ♩ = 112

Manuals

Full Organ *ff* 3

Sw. Reeds 3

Gt. Flutes

Pedal

f 3

f 3

Gt. add Diap. and Reeds

cresc. 3

Full Organ

ff 3

Last time Coda 3

Sw. Oboe & Trumpet

Gt. Reeds

Sw. soft Reeds, Vox Humana, trem.

mp Gt. Flutes

vary the combinations on the repeat

cresc. 3

1 2

This musical score is for a piece titled "THE ETUDE". It is arranged for three parts: Sw. Soft Reeds (Soprano), Gt. Fl. S.D. Mel. (Alto), and a third part (Bass). The score is divided into several systems. The first system shows the initial chords and melodic lines. The second system introduces the "Sw. Soft Reeds" and "Gt. Fl. S.D. Mel." parts. The third system features a "cresc." (crescendo) and "mf" (mezzo-forte) dynamic. The fourth system includes a "D.C." (Da Capo) instruction. The fifth system is labeled "CODA" and features a "ff" (fortissimo) dynamic. The sixth system continues the musical development. The seventh system shows a "ff" (fortissimo) dynamic. The eighth system concludes the piece. The score is written in G major, 3/4 time, and includes various musical notations such as triplets, slurs, and dynamic markings.

* On repeat change manuals.

AT TWILIGHT

A SLUMBER SONG

Words and Music by
DOROTHY DOWMAN HUGHES

Andante tranquillo

p Sun - light is dy - ing

p in the gold - en west, Ev'ry bird is sleep - ing in its co - sy nest, — Shad - ows are fall - ing o - ver land and

rit. mf a tempo sea, Day is done, and all is peace o - ver hill and lea. All through the

rit. pp a little faster p colla voce long night, while you sleep, I pray Happy dreams be yours, dear, till the dawn of day. So sleep, ba - by dar - ling,

cresc. rit. ten. pp a tempo safe with mother near, Through the hours of dark - ness slumber without fear. — Close those brown eyes, dear, rest your curly

p rit. pp head, Angels bright will watch by thee standing round thy bed. —

a tempo dim. e rit. mp p

JUNE IS IN MY HEART

Edward Lockton

GRAHAM VAUGHAN

Allegretto *mf* lightly and fast

ten. a tempo *rall.* *f* *con Ped.* *mp* *mf* *a tempo*

Hark, hark, a mer-ry song I hear, June is in my gar-den! Laugh-ing ech-oes an-swer clear, June is in my gar-den! Skies a-bove ar-shin-ing blue, Shad-ows all de-part; Wel-come, wel-come, hap-py day, June is in my heart!

mf *con abbandono* *f* *rall.* *ten.* *Tempo I.* *mp* *cresc.* *mf* *rall.* *ten.* *f*

Ah! Ah! Ah! June is in my heart!

a tempo *rall.* *mp* *mf* *ten.* *f*

Come, come, we'll wan-der mid the flow'rs, June is in my gar-den! Greet these mag-

gold - en hours, June is in my gar-den! Nev - er shall a cloud be seen, Nev - er shall we part,
Life is sum-mer! Joy has come! Joy is in my heart! Ah! Ah!

f *mf a tempo* *mp* *rall.* *mf* *a tempo* *Più animato* *mf* *rall.* *molto rall.* *ten.* *ff* *rall.* *ten.* *ff* *a tempo* *f*

Ah! Joy is in my heart!

MIS' ROSE

Lyric by R.R.Kirk

Music by
WILLIAM G. HAMMOND

Con moto capriccioso. *mf*

"Morn - in" said Mis-ter South Wind, "Mis'

Lightly and fast *con Ped.*

Rose, we's glad you's here, For to tell de truth, we's bin lone-some for you, dear.

rit.

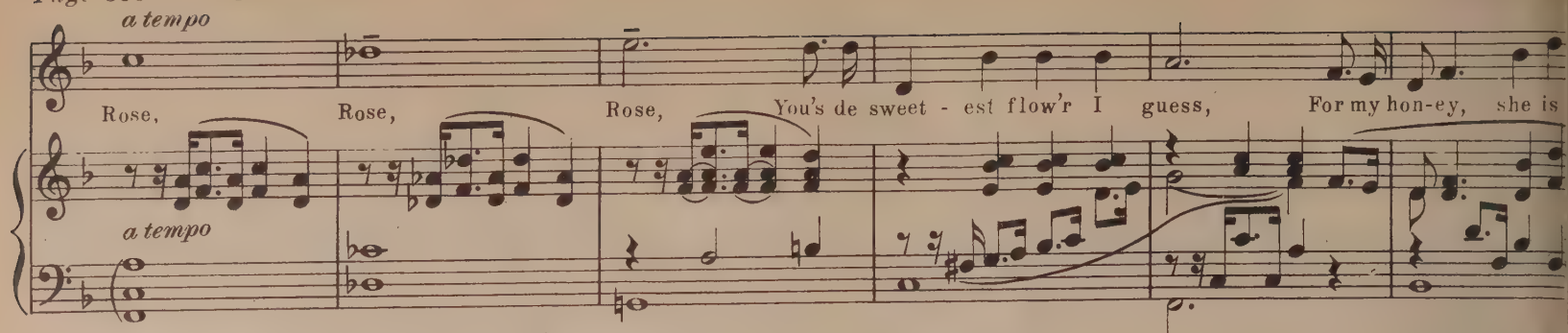
Cos'e we's had de vi' - let And a ver - y few of oth - er blos-soms; But we's bin want - in' you. Oh

rit.

a tempo

Rose, Rose, Rose, You's de sweet - est flow'r I guess, For my hon-ey, she is

a tempo



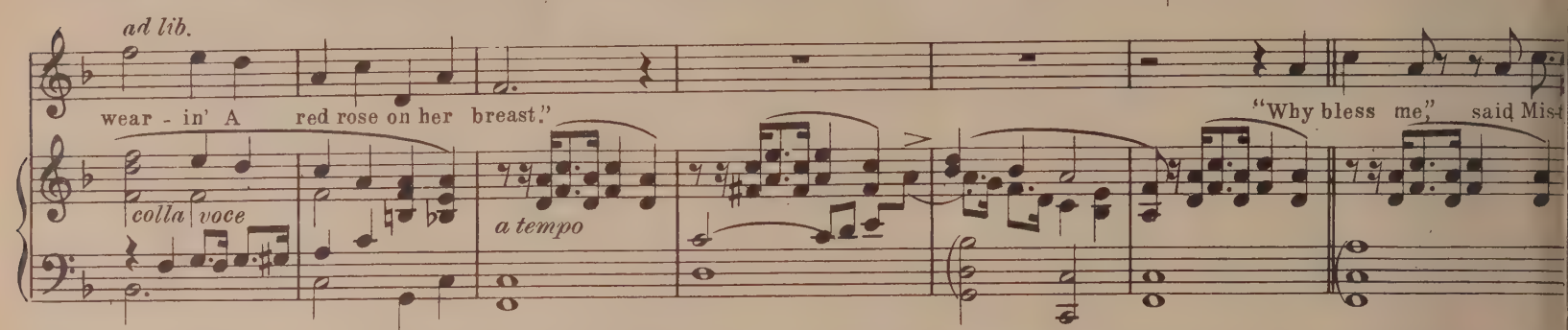
ad lib.

wear - in' A red rose on her breast."

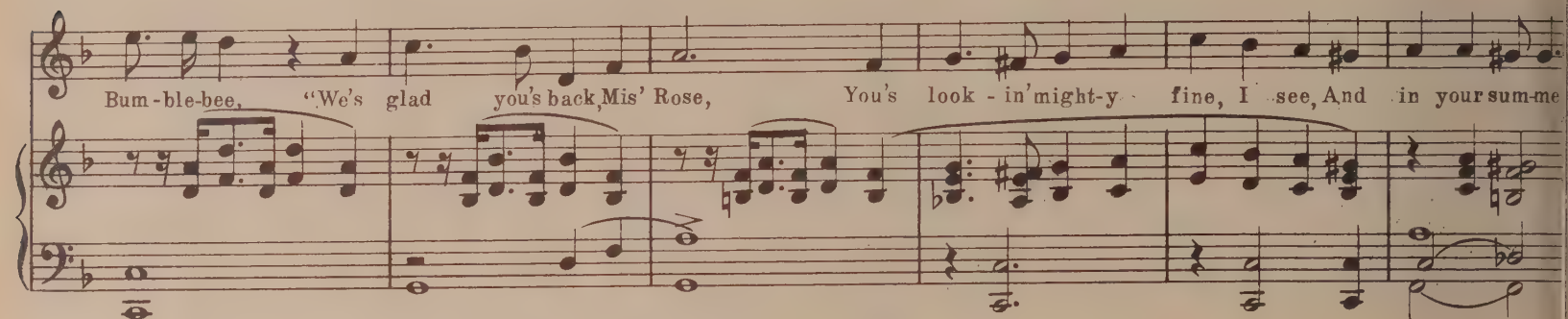
colla voce

a tempo

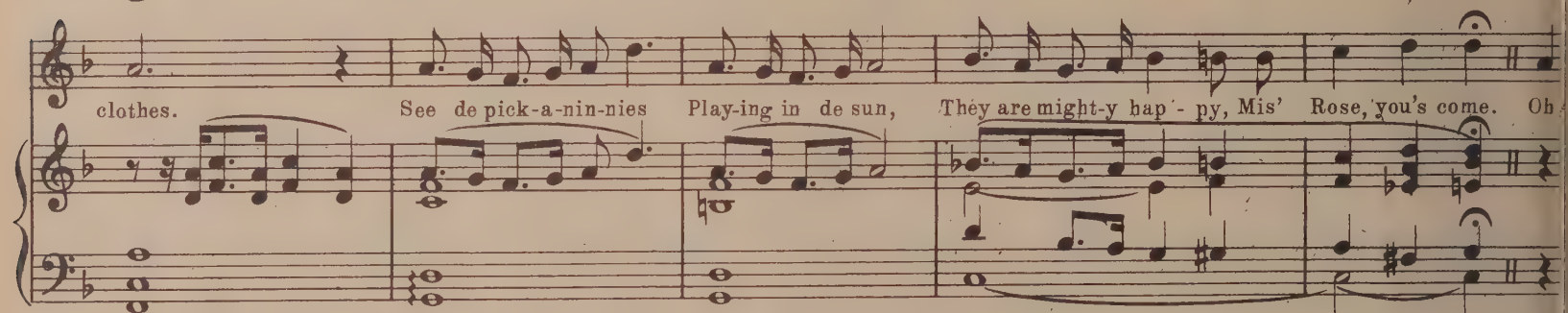
"Why bless me," said Mist



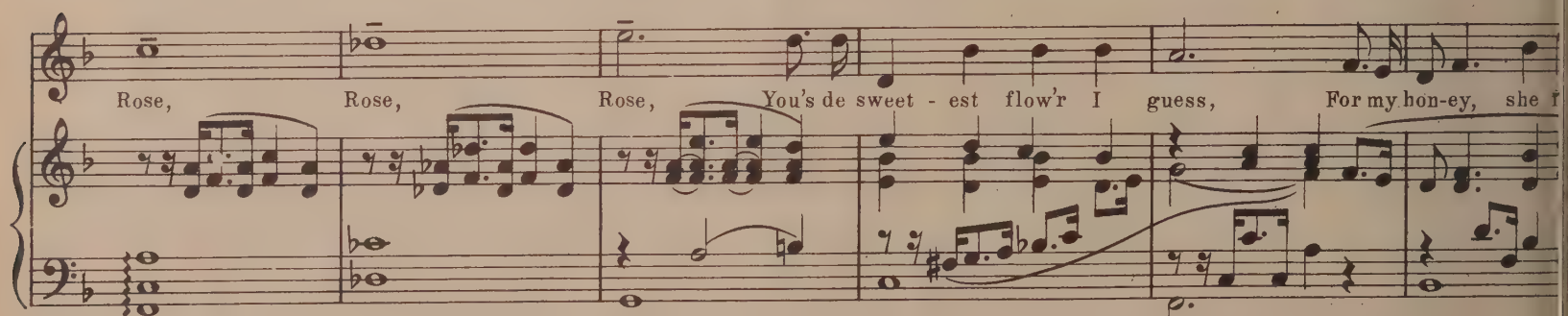
Bum-ble-bee, "We's glad you's back, Mis' Rose, You's look - in' might-y fine, I see, And in your sum-me



clothes. See de pick-a-nin-nies Play-ing in de sun, They are might-y hap - py, Mis' Rose, you's come. Oh



Rose, Rose, Rose, You's de sweet - est flow'r I guess, For my hon-ey, she f



ad lib.

wear - in' A red rose on her breast. Oh Rose.

colla voce

rit. e dim.

8



The Nestle Home Outfit for Permanent Waving by the New LANOIL Process

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heater worked from your light socket. In seven minutes, the strand has become naturally and softly curly, and no amount of wetting, shampooing or rubbing will take away the curl you have given it. You now have naturally curly hair. And if your hair did not grow afresh from your scalp, you would never need another application. For practical purposes, you will not need another



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GLORIA WATERS of Hyde Park, Cal., writes, "It took only an afternoon to wave these permanent curls. Mother thinks the treatment improved my hair as well. She has given lots of waves since mine, with your marvelous Outfit."

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LANOIL Waving Is Interesting Work

requires no special cleverness to use the Home Outfit. The work is highly interesting, and even little girls of twelve have done it successfully. The entire process requires merely winding the hair on the Nestle curler, wetting it with the gentle LANOIL oil, and slipping over the curler the little

HOW many readers of THE ETUDE, who are interested in voice culture, preserve the pages devoted to that subject as they appear from month to month? To do so would result in a text book on singing of rather unique value. It would be a textbook written by a number of experts who view the subject from different angles. We are familiar with the fact that no two people see in a happening—an accident or a crime—exactly the same thing. If brought to the stand, each witness will tell a story which emphasizes a different aspect of the happening. To one, a certain aspect stands out prominently; to the other, another feature will predominate; and often the difference will amount to contradiction in the testimony, while it is certain that each witness is entirely sincere in his statements. This tendency shows itself in the writings of those who have made the singing voice a subject of investigation.

This ETUDE textbook would reveal this characteristic most interestingly. One writer will find predominant importance in some particular phase of the subject while to another some other feature assumes preponderating interest. So it continues until many different aspects have been treated in detail. One who has preserved these writings and reads, and re-reads, them will gradually assemble them, with their differences of opinion and emphasis, into an orderly presentation of the entire subject. He will be able to consider their relative value, and, in the end, evolve a logical sequence of treatment. Materially, the result is a textbook of no small size, so diversified in character as to serve in place of a library of books costing much more. Inspirationally it supplies stimulus for original thinking, the clarifying of one's own ideas, and induces an orderly assembling of fundamental principles and their relationship to the work of the teacher and singer.

A Valuable Reference File

It has been the custom of the writer to file the voice pages of THE ETUDE and refer to them at intervals. They are re-read always with profit. He is certain to find something which arouses in his mind questionings, statements from which he finds himself inclined to dissent. Such statements as these, re-read carefully and in the light of later experience, his own convictions compared with those of the writer either confirm his own ideas or, not infrequently, discover the necessity for revising, to some extent at least, his views concerning the point at issue. When one is studying the subject of voice production with open mind, eager to get at the truth and to establish his own methods on truth, there is no more productive way of doing so than by a comparison such as is suggested here. Breadth of view, ability to perceive the worth of the other man's beliefs, and power to draw from those beliefs, even when they conflict with one's own, are attributes that every teacher should possess. This re-reading of the contents of THE ETUDE textbook is sure, also, to reveal statements of principles with which one is in hearty accord. To read them after a lapse of time is to impress them more forcibly on one's mind.

It will be interesting to note that the varied presentation of the subject in this ETUDE textbook divergent in many respects, nevertheless agrees with emphasis on some fundamental principles. These may be comparatively few in number, but an examination of them will show that they are basic in character. They form the starting point for the comparative study suggested in previous paragraphs. Assembling these points of agreement and of divergence into groups, the bases of agreement and the causes of divergence

can be discovered and examined. Such study as this causes obscurity to disappear and a distinct line of development is discerned. Lines of thought can be traced, compared and correlated. The true value of agreement and divergence can be estimated more truly, and, finally, one can determine more accurately the relative importance of various methods of procedure and decide what phases of the work should take precedence.

No one has mastered a subject until he has made every phase of it clear to his own understanding and can test the statements of others, and his own beliefs as well, by the facts that emerge from a broad and comprehensive study of it. Blind acceptance of the dicta of others and blind acceptance of one's own beliefs do not result in one's becoming capable. Those who may be mistaken in some one respect may be entirely right in another, and he who would make any subject completely his own must study and compare and make deductions from this study and comparison. For this purpose THE ETUDE textbook is well worth preserving.

The following list of titles which, by the way, is not complete, may be called the table of contents of this textbook. The first list contains fifteen titles of long articles which discuss at some length the phase of the subject indicated by the title. The succeeding list of thirty-two titles includes short contributions, sometimes only a paragraph or two in length, which present some single idea in condensed form. The long articles offer opportunity for consideration of various aspects of tone-production in detail.

Partial Contents of THE ETUDE Textbook on Voice Culture

- A Vade Mecum for the Youthful singer and Singing Teacher*, by S. Camillo Engle.
- Helps in Psychologic Voice Training*, by Arthur L. Manchester.
- The Making of Trained Singers*, by Caroline C. Tilton.
- Some Interesting Facts About Registers*, by Mme. Agnes J. Larcum.
- A School of Singing*, by Wm. Shakespeare.
- What Shall I Do at the First Lesson?* by Sergei Klibansky.
- Vocal Concepts—Tonal and Physical*, by Arthur L. Manchester.
- How to Begin*, by D. A. Clippinger.
- The Coupe de Glotte and What it Means*, by J. Newburn Leven.
- Why is the Male Voice Silent in the Choirs?* by Geoffrey O'Hara.
- Evolving Physical Concepts in Voice Study*, by Arthur L. Manchester.
- The Everlasting Secrets of Vocal Fortunes*, by George Martin Edsell.
- Theory and Practice in the Art of Singing*, by D. A. Clippinger.

The Singer's Etude

Edited by Vocal Experts

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"A Vocalist's Magazine Complete in Itself"

Edited for May by A. L. MANCHESTER

An Etude Textbook on Voice Culture

By Arthur L. Manchester

The Task and Qualifications of the Teacher of Voice, by Arthur L. Manchester.

Singing Thoughts Known and Unknown, by D. A. Clippinger.

Here is material for a study of voice training and singing from the beginning to a quite advanced stage. The scope of the articles is large, including technical and psychological treatments. The second part of this table of contents follows:

Golden Rules for Singers, by John Towers.

Covering the Upper Chest Tones, by E. J. Myer.

Some Sidelights on Legato for Singers, by Harry Colin Thorps.

Some Big Voices.

Seeing with the Ear, by Viva Harrison.

Thought Germs for Young Singers, by Arthur L. Manchester.

Helping the Singer to Keep Clear of Colds.

The Singer's Speaking Voice, by Denison Fish.

Do Young Teachers Damage Voices?

Musicianship of Singers, by Thomas Noble MacBurney.

The Teacher's Speaking Voice, by Louis Arthur Russell.

Some Pertinent Vocal Comments, by Arthur L. Manchester.

Emotional Tone, by D. A. Clippinger.

Age and Singing, by H. W. Greene.

Selections from Famous Authorities on Singing, by Walter L. Bogert.

A Helpful Note, by Sidney Bushell.

Do You Sing True to the Key? by R. S. Gilbert.

Nature's Method Best, by Harry Hill.

A New Code of Ethics, by Sergei Klibansky.

Suggestions to Beginners in Voice Culture, by George Chadwick Stock.

Hints to the Vocal Student, by D. A. Clippinger.

As to a Certain Use of the Imagination in Vocal Teaching, by F. W. Wodell.

Bodily Poise and the Start, by F. W. Wodell.

Safeguards in Singing, by Eva Emmett Wycoff.

Concert Songs of To-day, by Arthur L. Salmon.

What Every Singer Should Know, by M. G. Ucelli.

Who Can Sing, by Carl E. Anderson.

Spontaneous Naturalness in Correct Singing, by Stanley F. Widener.

Correct Tone Production at the First Lesson, by George C. Stock.

Tone Talks, by George C. Stock.

Trying the Voice, by D. A. Clippinger.

Here is a mine of information about the voice, its use and the various problems of singing worth working. Future numbers of THE ETUDE will increase the size of the vein of vocal ore. If you have not been filing these pages begin now to do so.

The Speaking and Singing Voices

THE importance of a cultivated speaking voice and its relationship to the singing voice are receiving greater attention recent years than was accorded them in the past. There is much room for improvement, even now, and many who profess to train the singing voice are among the who preach rather than practice. Ample public speakers are far too many who pay no attention to the quality of voice which they present what they have to say. It is distressing to consider the number of preachers and lecturers whose voices much to neutralize the effect of a real strong sermon or address. And among the people generally, including those who make claims to culture as well as those of less pretensions, shrill or harsh voices predominate. One would think that the desirability of a musical, resonant and well modulated speaking voice would be so evident, yet such voices are conspicuous by their absence.

The Deadly Pulpit Voice

So recently as yesterday a lady who heard a college professor of reputation who is very frequently called upon at public addresses, in speaking of his address which she conceded was worth while as matter, mentioned particularly the deadly influence of his voice, which she said was flat, lacking color, heavy in quality and a drawback to the impressiveness of his address. During my experience as a church master, I have listened to very many preachers and in very, very few instances have the voices been endurable, much less attractive. This, to quote the "preacher," is old, is vanity and vexation of spirit. Common is this ugliness of the speaking voice that when one does unexpectedly hear a speaker whose tones are musical, whose consonants are produced without exaggeration and whose vowels are pure and flowing, a mediocre address is likely to attract an attention altogether out of consonance with its intellectual worth. At worst of all, this habit of faulty speaking materially hinders the cultivation of singing among the people. One has only to listen to the voice in the community so to be driven to lament the steady lowering of vocal values.

No structure of any size and permanence can be built unless its foundation is securely laid, and a singing nation cannot be developed from a people whose speaking voice is harsh and unmusical, full of musical exaggerations and wrongly placed. The relationship of the singing to the speaking voice is close and vital. The impediment to a good singing voice are present in speaking voice and, as the speaking voice is in constant use, they settle into habits which are almost impossible to alter. Excessive muscular activity inside the mouth, a squeezed throat, drawn-in cheeks, pushing the base of the tongue, a hardened palate with a lifted uvula and stiff movements of the jaw are prominent faults in the shrill harsh speaking voices; and they are very evils the teacher of the singing voice strives so hard to overcome. When things are being done every waking hour in conversation, what hope can there be the production of a musical singing tone the result of an hour's practice each day.

The psychology of speech and singing are practically the same and the singing voice is best approached from the speaking voice. It follows that attention should be paid to the speaking voice and the faults eliminated at the earliest possible moment. This may be hard to accomplish because the excitement of conversation the speaker forgets and permits the faults to remain but persistence and concentrated attention will, in most cases, achieve the end sought.

A few months ago, a young lady came to the writer for a voice trial. She wanted to sing. When she said, "good afternoon," a frost settled in the studio. A hideously ugly nasal tone, the voice back in the mouth vowels pinched and distorted, consonants, particularly "r," kept behind stiff lips promised little for the achievement of her desire to sing. But, a vital thing, she had some gray matter in her head and was able to use it. A plain statement of her faults simply aroused a determination to do what she wanted to do—sing. So the lessons were begun. Work was immediately begun on the speaking voice, her ear was trained to perceive the quality of tone of the speaking voice and all instruction centered around that point. It has been decidedly interesting to watch the improvement in both speaking and singing voice, the singing reflecting the changes like a mirror. She now sings with a considerable degree of satisfaction. The tone has become decidedly more musical in character, pronunciation of words is steadily improving and, while faults still remain, it has been proved that a badly produced speaking voice can be changed, much to its own advantage and most certainly to the advantage of the singing voice.

Side Tracking Fatigue

During the earlier years of the writer's professional career he had a practical experience with the speaking voice that directed his attention to its bearing not only on singing but also in the everyday work which he had to do. It was a part of his work to lecture several hours each week. The bit of excitement that naturally accompanied the presentation of a subject in which he was interested, to a class of students, produced a nervous tension that was felt by the voice. Hoarseness began to show after a few minutes of speaking and it became difficult to finish the hour devoted to this work. For a time, this condition was accepted as a matter of course; but when it began to affect the voice in singing it was realized that something was radically wrong and watch was kept on the manner of voice use in speaking. It was found that the throat muscles were in active use, the base of the tongue pressed down, and that the voice was resting on the back of the tongue and in the throat. Fatigue of these muscles and hoarseness resulted, as a matter of course. It was further found that the body about, and above, the waist was tense and that the voice had no breath support. These conditions, which were avoided in singing, predominated in speaking and were becoming a settled habit. Of course, the truth once discovered, measures were immediately taken to change habits of speech. The result was ability to speak for an indefinite period without fatigue or detriment to tone quality and, as a correlated result, improvement in singing tone. It is obvious that, if a few hours of speaking during a week can produce such evils, a habit of wrong speech continuously persisted in must be even more hurtful. The training of the singing voice should be based on the cultivation of the speaking voice. As an incentive for readers to inquire further into this matter a few practical suggestions follow.

To speak with ease in a resonant carrying tone the voice must be at the lips and teeth, with a feeling of roominess in the mouth at the back of the tongue and upper throat. The voice should flow forward on the breath, its weight resting on the breathing muscles with the sensation of support about the waist. The voice should not be made but be breathed out. To achieve this, some attention must be paid to the manner of taking and exhaling breath.

The manner of using the jaw, tongue and the condition of the hard palate and the cheeks should be noticed. Stiffness of jaw will affect the muscles about the

larynx and at the base of the tongue. Contracting the hard palate will tend to catch the tone, keep it from flowing to the lips and change its quality.

The overuse of the tongue in pronouncing consonants and in forming vowels impedes the forward flow of tone, changes the character of the vowels, makes them impure and induces a throat push in the effort to get it past the obstruction.

Effort to speak too loudly results in contraction of the throat, making the tone harsh, and tends to exaggerated muscular action of tongue and jaw.

These tendencies must be watched until perception of them is quick and keen. The ear must be trained to hear the variations of quality accompanying them. Here follows a suggestive bit of practice.

Locating Breath Control

Blow as at an object held before the mouth. Note how naturally the breath flows from the ribs and the slight, but free, movement of the body there. Move the object and increase the blowing as if to reach it with the breath as it moves away, noting the gradual and easy increase of movement about the waist. Notice that the throat is open, no sensation of effort appearing there. The act is a natural one and is easily done.

When this experiment has brought about a realization of naturalness, whisper "ah." In the majority of cases the easy flow of breath from the ribs will cease, the throat will tighten, the tongue draw back and a decided change of conditions be perceived. Why? Because effort to control the flow of breath is now located at the throat, which closes to prevent its too rapid emission. This is the condition that accompanies the greater part of speaking. Locate breath control at the muscles of ribs and diaphragm, then whisper the "ah" and the easy flow again will be felt. This control of breath secured, speak the word "no" several times and notice that the word is at the lips, the tip of the tongue only being used to form "n," the lips rounded for "o." While there will be exceptions, in most cases this will be done naturally and is a pretty good illustration of the proper method of tone-production in speech.

When "no" can be spoken at the front of the mouth without involving the back of the tongue, say "nee." Usually it will be found that the "ee" is pinched, the tone is less resonant and the jaw and tongue have stiffened. The reason? In lifting the middle of the tongue to form "ee" the entire tongue has become involved and stiffened, an obstruction is felt and a push is given to get the voice past that obstruction.

As a further experiment to assist in discovering tendencies that interfere with proper speech, pronounce the syllables, lah,

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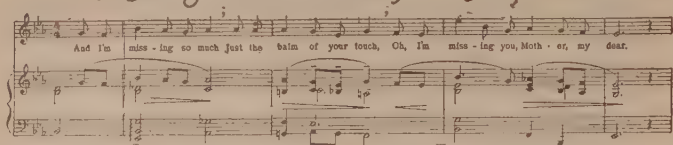
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bay, dah, may, nee, po, too. Watch the action of the tongue in forming the consonants and the vowels. "L," "d," "n," and "t" should involve only the tip of the tongue; "b," "m" and "p," are formed by the lips. In most cases it will be found that the tongue is used throughout its length and the lips are stiffened. The closed vowels should be formed by a slight and easy lifting of the dorsum of the tongue, the back not being at all affected. Usually the tongue is lifted too high and too suddenly and is stiffened throughout its length. These exaggerations of mus-

cular action interfere with the flow of the voice, and, at the same time, have a bad effect on the quality.

This is not intended to be a lesson in voice-production; these experiments are suggested as a means for studying the action of the speech organs and its effect on the voice and the breath. Practice in speaking these letters and syllables easily will improve the speaking voice, and if they be spoken to a sustained tone, as in singing, the effect on the singing voice will be perceived.

In Defense of Musical Contests

By Fredrik Holmberg

[EDITOR'S NOTE:—This article is issued by the Music Teachers' National Association, in the interests of a wider spread of the appreciation of music. The author is a well-known Swedish-American Composer, Violinist and Conductor.]

MUSICAL contests, where a prize is offered to the winners, are often, and with reason, criticized by many of our best musicians. Many of these contests are held by music schools as purely advertising propaganda. Free tuition or scholarships are offered and medals awarded. Perhaps all this done for every other reason but that which ought to stand first, namely, to create enthusiasm for the study of music; cause talented young people to meet and to respect each others accomplishments.

The School of Fine Arts of the University of Oklahoma decided, a few years ago, to conduct contests in music and art, in conjunction with the annual inter-scholastic track and field meet. We were rather dubious about starting the thing. Only one member of the faculty besides the writer was really enthusiastic about it, and was hoping for good results.

As it happened, these concerts were to a great extent forced upon us. School superintendents and High School principals could not understand "why the University should try to interest only one-half of the High School pupils." Why not have non-athletic contests? "Only one-half of the High School pupils are interested in athletics." "Why not take care of the other half?"

Success? Yes! There are more "entries" in non-athletic contests than in the athletics. Several hundred contestants from all corners of the state come to the University every year to do their very, very best.

Does anything good come out of these contests? Taking into consideration that all the contestants are of High School age—none above twenty-one—it's safe to state what follows:

1st, It has brought to notice gifted young people.

Bulletin of the Presser Home for Retired Music Teachers

MANY inquiries coming to the Home for Retired Music Teachers at Germantown, Pa. are somewhat amusing to the officers of the Board of Directors. One relates to personal liberty of the residents. The residents are subject to no restrictions other than those which have been made for their mutual comfort and protection. They come and go just as they would in a private boarding house, where they would be expected to observe the courtesies of life such as promptness at meals, consideration of their neighbors and the precaution of informing the management if they expect to be away from the Home for some time. The object of the founder was to establish a Home to which Music Teachers, who had reached the age of sixty-five but were not over eighty, and who had taught in America for at least twenty-five years, and who would pay an entrance fee of \$200.00, could retire in comfort for the balance of their lives.

The home residents have for years maintained an excellent social club among themselves. This club in a large measure provides

for entertainments within the home. Many outside organizations have contributed excellent entertainments in the past. The Matinee Musical Club and the Philadelphia Music Club, to say nothing of highly talented groups of individuals in the City of Philadelphia, have continually sent parties of accomplished entertainers and lecturers to the Home.

In March a very instructive lecture upon England was given by Dr. E. A. Harris, pastor of the Nicetown Baptist Church, and former assistant to Dr. Russell Conwell. Dr. Harris has been a church organist and also a composer of much music. He is one of those gifted individuals who have a natural talent for music. He has never learned to read music, but has developed his musical ability surprisingly without this.

The residents of the Home are the most part American born; but of the forty-seven several were born in foreign countries. In fact there have been members of the home family from England, Ireland, Scotland, France, Italy, Denmark, Germany, and even South Africa.

"There is nothing so dangerous to a young composer as to criticize him for lack of originality. The truest originality is, and always has been, a gradual growth and not a sudden phenomenon. Early Bach is scarcely distin-

guishable from Buxtehude, early Mozart from Haydn, early Beethoven from Mozart. Wagner is permeated with Weber, Brahms with Beethoven and Schubert."

—Stanford.



As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Verdi's "Don Carlos"

Verdi's intensely musical genius was enshrined in a temperament extremely susceptible to outside influences. Had it not been for his great industry he might readily have been filled in the endless halls of oblivion. He seemed, indeed, possessed of a kind of driving power which kept him working; and, as he worked and came under new influences, his art changed but did not lose its individuality. The vicissitudes of life and the various mutations of musical progress affected his compositions. Yet through all there is a distinct Verdi.

In 1839, for instance, when he was engaged upon his first comic opera, *Un Giorno di Regno*, his wife died and he was so depressed that when the opera proved quite a failure he resolved to give up music and indulge in agriculture, which late in his life became such a delightful avocation. The production of Gounod's *Faust* in 1859 and his *Queen of Sheba* in 1862 and the increasing popularity of Meyerbeer's operas unquestionably stirred Verdi to produce works of far more interesting character than those he wrote with such fluency in his earlier years. While, from the standpoint of usefulness, *Don Carlos* (which was given first at the Paris Opéra in 1867) does not equal *Il Trovatore*, *La Traviata*, *Un Ballo in Maschera* or *La Forza del Destino*, it does, according to many critics, reveal a kind of craftsmanship which in some way points to a great revolution in style and methods which Verdi underwent with the production of *Aida* in 1871.

The jump from Verdi's earlier works to *Don Carlos* is a remarkable one. His six operas with variations for piano are said to have been very trite, indeed. Verdi is said to have been very proud of them; but they have not remained as part of the literature of the instrument. Even in his later years, when he shared with Richard Wagner the honor of being in the front rank of all opera composers, he was dissatisfied that, with the exception of the Manzoni Requiem, he had not succeeded in other branches of musical composition. He set his heart upon the success of a string quartette in E minor. Sandro Campanari, brother of Giuseppe Campanari, who played the first violin part

at the premiere of this work, once told the writer that the obvious failure was a pathetic shock to the composer.

Don Carlos owes its libretto to the famous Schiller tragedy. It was rewritten in libretto form by Mery and du Locle, for performances at the Exposition Universelle in Paris in 1867. The romance of Don Carlos, son of Philip II of Spain, who has been forced to witness the marriage of his sweetheart, Elizabeth de Valois, to Phillip, makes fine melodramatic material such as opera texts demand. The fear of the inquisition and the far-reaching rule of Spain in its Majesty, permeate one of the most interesting pages of history. Verdi, in his instrumental treatment of this work, shows a distinct advance, but it has lost nothing in tunefulness. Indeed, it is surprising that more of the melodies of the composition are not better known. The opera was very coolly received at its premiere; but its recent revival, with new and beautiful scenery, seems to have introduced it to a public better prepared to receive it at its proper worth. It now bids fair to become a regular part of the popular operatic repertory. Verdi thought so much of this work that he revised and improved many parts of it in 1883. In 1912, it was revived at the Teatro La Scala in Milan.

Verdi, with all his refinement in later years, never lost his Italian birthright of beautiful song. Vocally, the work is one which is a delight to singers in certain passages which have become famous through talking machine records, such as *Dio che nell'alma* (God of My Soul), *Per me giunto è il dì supremo* (The Supreme Day). In fact, while the opera is uneven in parts, like most of Verdi's works it sustains the musical interest surprisingly. Sir Charles Villiers Stanford, the distinguished Irish composer and keen critic, has said about Verdi: "Of all the opera composers, Verdi is the most difficult to cut."

Historically, the production of this opera is important, because it is inconceivable to the musician that the Verdi of the middle period could have leaped into *Aida*, *Otello*, *Falstaff* and other works without a transition period. *Don Carlos* is one of the most representative works of that period.

The Story of "Don Carlos"

The plot of the opera is woven about the love of Don Carlos, the erratic and morbid son of Philip II of Spain, for Elizabeth of Valois, the French princess, who, for state reasons, has been married to his father.

Act I—The Forest of Fontainebleau. A chorus of hunters. Carlos lingers to salute the beauties of the forest and calls to heaven for a benediction on his love. Elizabeth appears and a long scene of affection is interrupted by a Herald who calls the Queen to the King's presence.

Act II—Before the Cloisters of San Giusto. Rodrigo, Marquis of Posa, and a faithful friend of Carlos, urges him to go to the assistance of the Flemish, who are about to revolt against the oppression of Spain, thus to escape both temptation and his father's cruelty. The Queen also begs him to depart on the mission.

Act III—The Queen's Garden. Don Carlos lingers, attends a fete, mistakes the Princess for Elizabeth, and betrays his unhappy passion. The Princess Eboli, herself in love with Carlos, for revenge delivers to the King a miniature of him which the Queen cherishes as a keepsake.

Act IV—The King's Cabinet at Madrid. The King, his jealousy of Carlos augmented, seeks to bring him under the Inquisition. The Grand Inquisitor, recognizing the Prince to be under the influence of the Marquis of Posa, forces the King to consent to the death of his favorite minister instead of his son. Elizabeth is accused of infidelity by the jealous King, but the Princess Eboli comes to her aid, confesses her own guilt, and is expelled from court. Posa, whose execution is delayed, obtains the release of Carlos by convincing the King that he himself is guilty of the crimes with which the Prince has been charged. Posa is shot by a guard, and the King pardons Carlos amidst the acclamations of the people.

Act V—The Queen meets Carlos at the Cloisters of the Convent of San Giusto, for a farewell. The King, in suspicion, follows with the Grand Inquisitor, to whom he again accuses his son of treason against the Church and State. Carlos is carried off to the fate of the Inquisition, while the Queen gives way to despair.

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THE organ is the most complicated musical instrument in existence. Everything taken into consideration, it is the most difficult to play. The piano requires more finger dexterity and agility, the violin demands a keener ear, but the organ to be well played must be mastered by a person who has an unusual faculty of coordination, who has the power of quick decision, and who, above all, is a thoroughly grounded musician. The ability to do several different things well at the same time—coordination—is absolutely essential.

To begin, the organist must read three staves of music, sometimes four, instead of the two or one which the pianist or violinist masters. He must make his hands and feet do entirely different things at the same time. These members must not only play, but they also have to manipulate the different devices on the organ which give the variety of tone-color and expression to the instrument. It is in this manipulation that the power of quick decision and action is so necessary. The on-flow of the rhythm must be continuous, and yet the changing of stops, the pushing of pistons, the operating of the swell pedals must be made without the constant stopping and starting so often heard in some organ playing.

Organ Not a "Cold" Instrument

One often hears the expression that the organ is a cold, mechanical instrument and does not appeal to the emotions. This is not true. The difficulty lies not with the organ but with the organist. To get beyond the admitted mechanical side of the instrument, to be able to express musical feeling through and by means which are largely mechanical, require the resources of a musician who is a master of his art.

And yet with all these difficulties to overcome, there is no instrument which people play in public after having had so little systematized instruction. There are a number of reasons for this, especially in the smaller town. In the first place, it is often difficult to find an organist who is capable of giving proper instruction to the beginner. Practically all American churches of any size have organs, but in the smaller community there is no possibility of the organist receiving an attractive compensation; hence, the really capable musicians who go into the playing of the organ professionally migrate to the cities, leaving the smaller towns with few, if any well-educated organists who can start the ambitious student on his way.

This condition often leaves churches without an organist, and one of the budding pianists is pressed into service, either receiving a few of the essentials of organ playing from a neighboring organist or discovering them for himself. Then, too, in many localities the severity of the winter seasons precludes the possibility of practicing in unheated churches, even if a good instructor is available.

Adequate Instruction

For the young musician who wishes to become a competent organist the ideal course to pursue is to seek some reputable Conservatory or School of Music where a thoroughly systematized course of instruction is offered. Here he will find adequate equipment including practice organs supplied with power in comfortable rooms, a competent instructor, and he will be spared the necessity of playing in church before he is prepared. Many private organ teachers in the larger cities offer their students similar advantages of practice, either with studio organs or in churches which are heated throughout the winter.

It is not advisable for any young person to commence the study of the organ before he has a fair command of piano technique. I once had an organ teacher who said that in his opinion no one ought to begin the organ before he was at least nineteen years of age. Inasmuch as I was sixteen when he said this, I have since wondered if it

The Organist's Etude

*It is the Ambition of THE ETUDE to make this Organ Department
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Edited for May by FREDERIC B. STIVEN
Professor of Music, University of Illinois

Systematized Instruction in Organ Playing

By Frederic B. Stiven

were another way of saying I had not had sufficient preparation in piano to make the study worth while.

In order to commence the serious study of the organ profitably, it is highly desirable that the student shall have had a number of years of good instruction on the piano—that rather rare kind of painstaking instruction which makes the pupil accurate, able to read music easily, careful in detail, and, withal, musical. He ought to have had a thorough grounding in the smaller works of Bach, the Inventions and the smaller Preludes and Fugues. And he ought to know his scales, arpeggios, key relationship and such other technical features as are essential to any one who makes a pretension of being a musician.

With such preparation the student is well equipped to begin the study of this master instrument. The pedal organ, being the part which is entirely different from the piano, naturally engages his attention first. It is highly important that the student be taught the correct position of the body in order to play the pedals easily. A comfortable position on the bench, with the feet free to move about, is necessary. But the important thing is to keep the knees together. In all use of the pedals where the feet are not engaged in the extremes of the keyboard, this should be strictly adhered to. It will seem awkward at first, but one soon accustoms himself to the position. It makes the body essentially one member from the knees up, leaving the feet free to move about without the greater motion required when the movement of each foot is from the hips. It insures a comfortable position at the organ and does away with that feeling that some organists experience of falling forward.

Begin Pedal Studies Early

The pedal studies should be begun at the very first lesson and ought to continue for a long time, until the pupil is able to do the difficult pedal studies of the more advanced books with ease. It is best to have the first exercises deal with the notes in the center of the pedal board, gradually extending in scope to the extremes at either end. And the alternate use of both feet should be started at the first lesson. Too much attention cannot be given to this; for there is a grave danger of one foot becoming more adept than the other (strangely enough it is the left), and the student, if left to himself, will develop into a "right-foot on the swell-pedal" organist. It is not wise for the student to attempt to do anything with the swell pedal until he has a thoroughly grounded pedal technique, playing with the right foot as easily as with the left.

The first exercises on the manuals ought to be very simple, of the most elementary sort, so that the student can give his whole attention to the manipulation of his fingers. He must watch the precision with which he begins each note, and he must closely observe the way in which the tone is

brought to a close. This is the most vital point in organ technique. The tone must cease instantaneously, and the only way to procure this is to get the finger off the key instantaneously.

The general position of the hand must be carefully considered. An instance of careless hand-position in my own playing was brought so vividly to my attention while I was studying in Paris that I have never forgotten it. My lessons with Guilman had always been conducted in French, though I was at first by no means proficient in that language. One day I was playing for him when suddenly he began to call out, "Ze zum, ze zum." I tried in vain to think of a French word which sounded like that, keeping on with my playing. Once more he called this out, and then seeing that I evidently did not understand, he took my thumb which had been hanging below the keyboard and put it where it belonged. Guilman had suddenly decided to talk English, and I hadn't been able to understand him!

Repeated Notes

The matter of repeated notes is also an important one. The clarity and precision evident in good organ playing is due largely to two factors; the proper release of the keys and the correct repetition of notes.

Widor explains this in a lucid manner. He says, "A pianoforte hammer may strike a string ten times per second and our ear will still easily perceive the ten attacks, the sound immediately decreasing in intensity; with the organ, that we may clearly hear the repetitions of a note in a quick movement, or in even moderate tempo, there must intervene between the repetitions periods of silence equal to the duration of the sound, from which we formulate this rule:—Every repeated note loses half of its value."

This rule applies, in the strict sense only of course, to notes of short duration. It would obviously be wrong to drop the half of a repeated whole-note, or of a half-note in slow tempo. In such cases the spirit and not the letter of the law should be observed, and only a quarter or an eighth of the time-length should be allowed for silence.

When after a few lessons the general principles of the hand position and touch are mastered, and the feet feel somewhat at home on the pedals, it is wise to begin using the hands and feet simultaneously. One will find that at first most of the mistakes which occur in the pedal part will be because the feet will instinctively play the same things as the left hand. For this reason a number of exercises for the left hand and feet are valuable, and the practicing of these two parts together in other exercises is to be commended. For the overcoming of this difficulty nothing can be more highly recommended than Trios; that is, compositions in three-part counterpoint, one part taken by each hand, and the third part by the feet. A student beginning with the

simple Trios found in most organ instruction books going from them to the Rheinberger *Trios*, Op. 49 (possibly the Op. 189 set also), and then through the great Bach *Trio Sonatas*, will be sure to be able to play contrapuntal music with ease. This style of music, found comparatively little in piano literature, forms an important part of the works written for the organ. It is needless to say that the playing of Trios is invaluable in forming the habit of exactitude in reading music.

To go back to the beginner who has completed the average instruction book (though I do not advocate a slavish following of any instruction book), he is now ready for the little *Preludes and Fugues* of Bach, those eight which he wrote for the instruction of his son Friedemann. Parallel with these the beginning of playing easy pieces and hymn-tunes is to be recommended.

There are many ways of playing hymn tunes, and it is rather dangerous to lay down any fixed set of rules. During the first years of my own teaching I formulated a rather formidable list of rules which were supposed to cover every contingency. I found it difficult for the students to remember these, so I began to simplify them and finally succeeded in reducing them to one rule which covers the ground in practically all hymns.

Abide With Me

A hymn is essentially a piece of vocal music, written to be sung in four parts. Each part must have approximately the same number of notes in order to accommodate the syllables of the words to be sung. In looking over some hymns you will find, especially in the alto or tenor part, a number of notes repeated on the same degree of the scale. For example in the hymn "Abide with me," there is one place in which the alto sings E-flat seven times in succession. If this were instrumental music there would obviously be no point in writing an inside voice in this fashion. Therefore, the hymn must be translated by the organist from vocal music into instrumental music. This is not difficult to accomplish if he has a definite principle upon which to work. Of the four parts the bass is played by the feet (the pedals being coupled to the manuals), the tenor by the left hand, and the soprano and alto by the right hand. In places where it is impossible to play the soprano and alto smoothly with the right hand, the left hand which is playing only the tenor, can easily take the alto notes also, thus making the requisite legato. The soprano, being the melody, is both melodically and rhythmically the most important part. In order to bring out the two vital factors in good hymn playing—smoothness and rhythm—I have found that hymns played according to the following rule answer these requirements. The rule may be formulated thus: The notes of the lower three voices of a hymn-tune are to be tied when possible. The soprano voice is played exactly as written. A place in which the soprano is the only voice to progress (or repeat), the tenor note ought also to repeat. The object is to have at least two voices in motion, thus supplying the necessary rhythm, while the other two voices keep the necessary legato by smooth progression or tying of the notes on the same degree.

Hymn Tunes

Hymn tunes ought to be practiced also with the soprano part as a solo on a different manual, the left hand playing the alto and tenor, and the feet the bass part.

It is not a difficult matter for the organ teacher to find pieces which are easy technically, but it is a problem to find much material which is worthy from a musical standpoint. From the very first pieces ought to be selected with a pedal part which has some independent music

rest, and is not simply a "drone" bass. Every piece studied ought to contribute to the technical progress of the student. Beginners in the study of the organ are impatient to begin the study of registration. I once had a student who, coming for his first lesson, said that he could play well enough; what he needed was to know how to use the stops. Needless to say, he was in no position to use the stops; for he had so many things to watch in the mere manipulation of his hands and feet that he had no time to devote his attention to this more advanced use of organ playing. A little judicious experimenting with the different stops, paying carefully to the tone color produced, is a good thing even at first; but frequent changing of registration is not to be recommended until after the student is fairly able to manage the other essential points. When he has reached this stage, a detailed explanation of the different tone qualities of the organ ought to be given by the teacher, and the student should be encouraged to try out different combinations of tones, using constantly some new tone color which can be used to make his playing more interesting. The teaching of the use of the swell-pedal, too, is sorely neglected by most teachers. By far the greatest part of the expression of a piece of organ music

comes through the fine use of the swell-pedal. One of my pupils in Music Appreciation once wrote in a paper reviewing an organ recital, "The organist put his heart and *sole* into the music." He wrote better than he knew, for the "soul" which he did put into the music came largely through the "sole" of his shoe in its careful manipulation of the swell-pedal. The need for systematized instruction in organ can not be over-emphasized. The reason for the great number of poorly prepared people who are playing in church is only another phase of the great curse of American hurry. For the student who wants to become a good organist, too much emphasis cannot be placed on the absolute necessity of a considerable amount of time spent in the careful study of how to play this king of instruments, before any attempt is made to accept a public position. As was said in the first of this article, the Conservatory, or School of Music, offers, as a rule, the best place to get this instruction, which demands routine daily work and careful teaching.

It pays in the end. The satisfaction in being master of a great organ with all its power and its manifold beauties, more than recompenses the weary hours and postponed hopes of the conscientious student.

An Early Organ

A REMARKABLE description of the organ is found in the order of Bishop Elphege, in Winchester Cathedral in the tenth century, is to be found in a Latin poem by a monk, Bede:

Such organs as you have built are nowhere fabricated on a double wind. Twice six bellows above are ranged in a row and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, laboring with their faces covered with perspiration, each in his companion to drive the wind up to all his strength, that the full-bosomed organ may speak with its four hundred pipes which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There are, moreover, ten holes in the forty tongues, and each has ten (pipes) in their due order. These are conducted hither, others thither, preserving the proper point (or situation) for its own note. They strike the differences of joyous sounds, adding music of the lyric semi-tone. Like under the iron tones batter the ear, so it may receive no sound but that of the organ. To such an amount does it rever-

berate, echoing in every direction, that everyone stops with his hand, his gaping ears, being in no wise able to draw near and hear the sound which so many combinations can produce. The music is heard throughout the town, and the flying fame thereof has gone out over the whole country."

Leopold Stokowski once said to an audience of children for whom the Philadelphia Orchestra was playing: "Music is a picture painted on a background of silence. Therefore, if you make even the slightest distracting sounds, these are blemishes on the canvas." Would that every congregation could be told this, that the organist who tries to contribute his part to the worship of God might have "a background of silence" on which to portray his message, instead of the confusion and disturbance which so often completely destroys the effect of the organ Prelude and Postlude.

In artistic creation seven faculties are called into play by the soul: The imagination, the affections, the understanding, the intelligence, the memory, the will and the conscience.

At the bottom of Art is this essential condition—teaching. The aim is neither gain nor glory; the lone aim of art is to teach, to elevate gradually the spirit of humanity; in a word, to serve in the highest sense.—D'Indy.

Spontini was born of a poor shoemaker and Sacchini of a poor fisherman.

A smith was the father of Padre Stanislao Mattei.

The father of Joseph Haydn was a truckman and justice of the peace.

Mehul was the son of a cook.

Christopher Gluck was the son of a servant. E. M.

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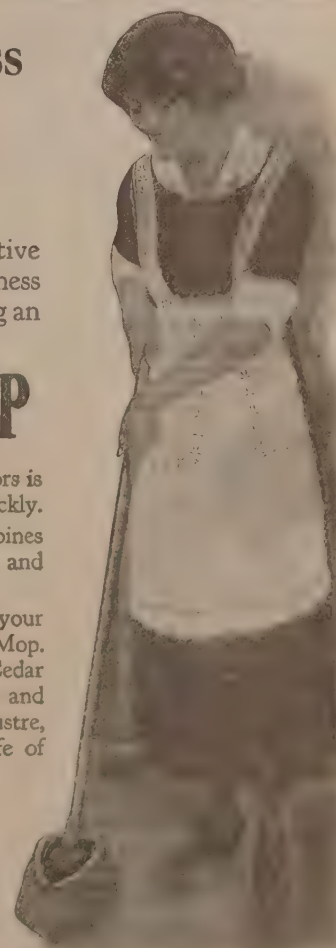
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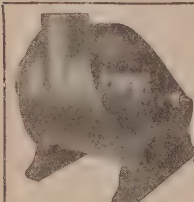
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THE very busy 1922-1923 music season in New York is almost at an end and, by the time this article appears in THE ETUDE, will have closed in a blaze of glory. It has been an interesting winter full to the brim of musical events each of which has registered its growing mark on the newel post of national musical culture. Probably the most important of these marks of advance have been the successful introduction of the City Symphony Orchestra under the able leadership of Dirk Foch and the debut of two new artists at the Metropolitan Opera, Sigrid Onegin, and Edward Johnson.

We are familiar with Mr. Johnson as he has been an important member of the Chicago Opera Company for several seasons and has sung in most of the largest cities throughout the country. Among the rôles at the Metropolitan which Edward Johnson successfully accomplished was that of *Romeo* in Gounod's "Romeo et Juliette." Lucrezia Bori was his Juliette; and never has there been given a more perfect portrayal of this superbly romantic opera. Mr. Johnson is slim, stalwart and young, and yet a tenor with a marvelous voice—all necessary requirements for the rôle of *Romeo*—and requirements which are not all possessed by one and the same operatic tenor as a rule. It is unnecessary for me to say that a more perfect "Juliette" could not be conceived than Mme. Bori. Hence, the delight of the audiences which greeted them whenever they sang.

All of this leads me to the new record Mme. Bori has made for the Victor. The selection is *I Know the Song of the Lark* from Rimsky-Korsakoff's "Snow-Maiden," the title rôle of which Mme. Bori sings at the Metropolitan. This aria has haunting melodic appeal which permeates all of Rimsky-Korsakoff's music; yet it is simple in feeling and, stripped of its few embellishments, is easily recognized as a Russian folksong. At the entrance Bori sings a cadenza in full, clear crystal tone accompanied only by a flute. Then, with a perfectly balanced orchestral accompaniment, she sings the graceful and lyric melody in long, even phrases, with superb diction. If you are an ardent admirer of Bori's style, this disc will completely captivate you.

On the same Victor list Geraldine Farrar sings a Tchaikowsky sacred aria, *Ye Who Have Yearned Above*, in splendid fashion. This aria is one of the most beautiful ever written. It is singable; it has a melody of uncommon beauty; and it is supported by a harmonic structure rich and vivid in colors and texture. Mme. Farrar sings in English, with finer enunciation and full sympathetic feeling for the thought she is expressing.

There is a piano disc of meritorious interest on the same bulletin. This is the familiar and well-beloved *Invitation to the Dance* by Weber, played by Alfred Cortot. Mr. Cortot has succeeded in coupling effervescent and scintillant arpeggios with resonant and resounding dynamics, on the same record. He has inculcated the spirit of happiness and care-free pleasure in his performance, depicting the joy of youth which Weber wrote in every phrase of this work.

In mentioning new artists of the Metropolitan, Giacomo Lauri-Volpe, the new tenor, was unwittingly overlooked. Mr. Lauri-Volpe has had deserved recognition by every one for the splendid work he has done; and the Brunswick people have adopted him as an addition to their "New

Hall of Fame." His first record, which is listed this month, is the familiar aria, *La Donna e Mobile*, from "Rigoletto." This was one of my first. Mr. Lauri-Volpe has not accomplished a record equal to Caruso as you can imagine yet his singing is that of a fine musician and his diction is splendid.

A fellow opera artist, Guiseppi Danise, sings *Vision Fugitive* from Massenet's "Herodiade" this month. This is one of the most beautiful baritone arias in operatic literature; in fact, it is so beautiful, so full of fire, pathos and appealing melodic charm, that even sopranos and contraltos cannot resist the desire to sing it. To discover it on the Brunswick May list gave a thrill of anticipatory delight. Mr. Danise sings it very well. He has put longing, unrequited love, fire and passionate desire into his interpretation, achieving a reproduction of merit. His final tone is especially good, having that floating quality which singers strive so hard to acquire.

The Capitol Orchestra plays the second of their records for the Brunswick list. It is *Morgen*, the first selection of the famous Grieg "Peer Gynt Suite." This disc is particularly timely in its publication, for the Theatre Guild has revived the Ibsen play "Peer Gynt" for which Edward, Grieg wrote the music. It is playing at The Shubert Theatre with Joseph Schilkraut in the title rôle and drawing capacity houses. Erno Rapee, the conductor of the Capitol Orchestra, has made an unexcelled orchestral reproduction. There is perfect balance, accurate precision, and splendid tone throughout the performance of *Morgen*. That ethereal, almost unworldly quality which fills Grieg's music is here accentuated in startling degree, gilding the first breath of morning which awakens the new day.

Oscar Seagle has made a Columbia disc of Sidney Homer's most famous vocal composition, *Banjo Song*. This little piece has always held more than passing interest for the whole Homer family, Mme. Homer, Mr. Homer, Louise Homer Stires, Sidney Jr., the twins and even the baby have been heard to join in it, with irresistible charm. However all this remarkable entertainment has not spoiled Mr. Seagle's record. He sings the fragile little tune gloriously, with a clear-cut enunciation that is a joy to hear. This record is one which will find a welcome place even in the most crowded library.

The Pathé have recently republished two records which the late David Bispham made for them several years ago. In comparing them with many reproductions of recent issue they stand up remarkably. In the *Two Grenadiers* Mr. Bispham has sung with a fire and passion that fully expresses the martial rhythm of the song. His companion selection, *Mistress Margrath*, is as interestingly and artistically sung. The Pathé have done well to revive these two selections. Bispham was a great artist and any permanent impression of his art should not be allowed to pass out of hearing.

Anna Case, always dependable and delightful to hear, greets Easter with a recreation of *These Are They*, the best known soprano aria from Alfred R. Gaul's oratorio "The Holy City." As usual she sings with perfect enunciation, making what might be a moderately interesting selection to the listener abound with keen pleasure. Miss Case's top tones are cool, clear and well-rounded, and she expresses accurately the text which she interprets.

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- 16305. Freedom's Day (Med. Voice), Lemire...
- 2224. O Glorious Emblem! (Med. Voice), O'Neill...

- 7411. Land Beyond the Setting Sun (Low Voice), Wilhelm...
- 2852. Reign of Peace (High), Gilchrist... (Mixed Chorus ad lib.)

VOCAL DUET

- 8721. Homeland! The, Rockwell... (Duet for Alto and Tenor)

MIXED VOICES

- 20015. America, Our Home, Costa...
- 15541. Flag is Passing By, Barrett...
- 81. Lay Him Low, Smith...
- 10875. Let We Forget, Bohannon...
- 10782. Lord God, We Worship Thee! Suits...
- 10794. Onward Christian Soldiers, Brander...
- 10342. Song of Peace, Sullivan...
- 15695. Sunset and Evening Star, Wiegand...

MEN'S VOICES

- 197. Lay Him Low, Smith...
- 10931. O Mighty Land, Kresmer...
- 6184. Star-Spangled Banner, Key...

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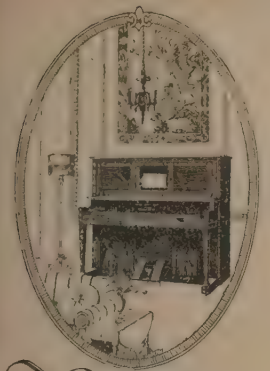
- 10732. Our Country's Flag, Wolcott...

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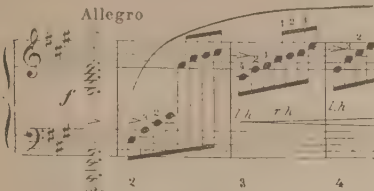
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Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Divided Passages.

Q. Will you please tell me how to play the following passages?



A. In these instances, as in all divided passages (that is, divided between the two hands) follow the general rule, namely: Tails turned up, right hand; tails turned down, left hand. Finger as marked. In the Heller passage the notes on bass staff with tails up are played with right hand simultaneously with left hand chord.

Simile.

Q. What is the real meaning of simile, and how is it employed?—J. B., St. Paul, Minn.

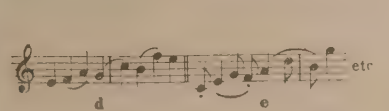
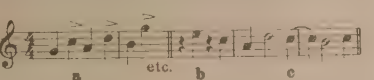
A. The word simile (Italian) means similar, or similarly. It signifies that the continuing passage is to be played in like manner to that immediately preceding, thus:



Syncopation.

Q. What is syncopation? Is there only one kind of syncopation?—E. D. M., New York City.

A. Syncopation is a cutting-off or displacement of the regular accent as indicated by the time-signature. There are various forms of syncopation: (a) Giving the accent to unaccented beats and making the notes usually accented weak notes; (b) making the accented beats rests, thus throwing the accents on to the following notes; (c) giving the first note in a measure the shorter time-note and following it with a longer note, thus overlapping the strong beats; (d) tying unaccented to accented notes; (e) in general, giving to the first beat the shorter note of the measure and continuing with longer notes, in such a manner that the notes occur between the regular beats.



Accent?

Q. Does not an accent occur on the beat or note immediately after the bar stroke, in every kind of time, no matter whether common (1/4) or 3/4, or 4/4, etc.; must it not always be observed?—BLANCHE A.

Beginner's Hand Position.

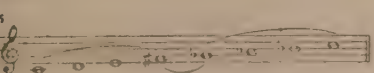
Q. What do you think is a good way to give a beginner a correct position of the hand and fingers?—ETRA PIERCE, Oregon.

A. Place the hand flat on the keys, the finger-tips lightly touching the wood of the lid, then gradually draw the hand back, slightly curving the fingers, until the thumb is in position to strike; that is to say, the side of the thumb-nail is in about two-thirds over the edge of the white key.

The Whole Tone Scale.

Q. Please tell me what is the new scale used by Debussy and more especially by Cyril Scott and some of the modernists?—E. C., Spokane, Wash.

A. Replying very briefly, the new scale referred to is termed the Whole-tone Scale, as follows:



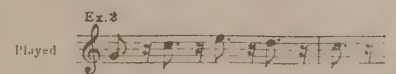
Space this month does not permit a more extended reply. It shall be answered at greater length in THE ETUDE for February.

Slurred Dots.

Q. What do slurred dots over a note mean, and how are they played? How can a pas-

sage be both legato and staccato at the same time? Is not this sign very misleading?—N. D.

A. Slurred dots over two or more notes indicate that they are to be played almost legato, yet not quite so; neither are they played staccato entirely, but just a little; the proper name for them should be *non-legato*. Each sound is held as long as possible (according to its value), but it is detached from its next note. Thus:—



The time allowed to the different forms of staccato may be approximated as follows:



The Duodecimal Scale.

What is the duodecimal scale? Is it much used?—X. Z., Boston, Mass.

A. It is only another name for the chromatic scale. It is very freely employed by the exponents of the modern Russian and French schools of composition, who have built up a complete system of chromatic harmony.

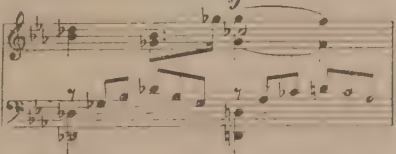
Relative Minor.

Q. What is meant by the term "relative" minor or major? Why relative?—ADELSON, Boston, Mass.

A. "Relative" means related to. John Brown-Smith has the same name as his father, J. Brown-Smith, to whom he is related as son. They have the same signature, "Brown-Smith." The minor key of A is the relative minor of C major, because it has the same signature, namely C; C is also the relative major of A minor, and for the same reason. So F minor, having four flats for signature, is the relative minor of A flat major, which has also four flats for signature. Thus, related majors and minors have similar signatures.

Mendelssohn Discords.

Q. How can one account for the presence of the G flat discord on beat three of the first measure of the following excerpt from Mendelssohn's *Liede Ohne Worte*, and again on beat three of the next measure?—B. L. K., Oakland, Cal.



A. They are known as suspensions, or retardations; that is, notes heard as concords in the preceding chords are held over (suspended) to the next beat, thus becoming a discord with the altered harmony.

John Braham

Q. Who was John Braham, who wrote "The Death of Nelson"?—P. R., Duluth, Minn.

A. John Braham, real name Abraham (1774-1856), was born in London, England, of Hebrew parents. He was a celebrated tenor, who wrote many of his own songs. He was the immediate predecessor of the no less celebrated English tenor, Sims Reeves (1822-1900).



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A New 'Cello

By Elsie F. Scott

A PROMISING new development in musical instruments is the invention of the five-stringed 'cello. Prof. Vladimir Karapetoff, its originator, has the unique distinction of being eminent in the fields of both science and music. He is professor of electrical engineering in Cornell University and far beyond an amateur as a musician. He claims, however, that he is able to see possible developments with a fresher eye than a purely professional musician and to attempt experiments upon his instrument which one unacquainted with mechanics would hesitate to attempt.

Prof. Karapetoff first became interested in the five-string 'cello by coming across a composition by Bach which was obviously written for this unknown instrument. The advantages of an "E" string added to the four strings of a 'cello impressed him strongly. With such an addition pieces could be played by many 'cellists which had heretofore been attempted only by the few as "show pieces," on account of their difficult fingering. The extensive library of violin music would be open to the 'cello and many beautiful pieces heretofore denied it could be played an octave lower. Viola parts could be taken by this 'cello, which is a great advantage in small cities where viola players are scarce. As a matter of fact, Prof. Karapetoff's five-stringed 'cello can substitute for three violas in an orchestra on account of its greater volume.

An Engineer's Problem

Prof. Karapetoff encountered many difficulties in inventing his instrument. He decided to go at the problem as an engineer rather than as a musician. He found that the pitch of a string, instead of being dependent on the cross-section, was directly proportional to its tension per unit length and inversely proportional to its mass and length. So he measured the lengths of the strings and discovered that whereas the sum of the tension of the other four strings was fifty pounds, this string alone must sustain sixty pounds. He finally found that the only practicable metal strong enough for his purpose was modern cold-rolled steel.

"No wonder," says Prof. Karapetoff, "that Bach could not construct his five-string 'cello." Fearfully he began to experiment with No. 0 steel wire. One cannot use a toy model in inventing a musical instrument and does not lightly toy with a valuable 'cello. It withstood the strain, but the tone of the new string was weak and poor. Then its inventor tried No. 5 piano wire. The strain was held but the tone did not yet satisfy. Then the professor decided boldly that he must risk everything—success or destruction—and he tried No. 7. To his great delight it held. "But, oh," says the professor, "the invention was not even begun." There followed change upon change as the other strings protested, and even the body of the instrument seemed to resent the intrusion. Patiently he worked at it, making the bridge higher to clear the box with his bow and attaching a worm gear to the peg that held the "E" string. He also attached worm gears to the other pegs that they might look uniform. Then a piece of felt must be put under the new string at the bridge,

New Bowings

Prof. Karapetoff next bled him to a violin teacher and asked for lessons in bowing. His account is most amusing. "But I cannot teach you to play the 'cello for I cannot play it myself," said the teacher. "You look after the bowing and

I will look after the 'cello," replied the professor. The teacher told him to hold his bow with the fingers lightly spread, whereas the 'cellist bows with fingers touching. "If I do as you say," said Prof. Karapetoff, "my bow will touch the floor," and the lesson ended in a friendly argument.

As he thought it over, it seemed to the professor that the violinist's method of



bowing produced an enviable lightness of nearly horizontal position of the lighter instrument. By means of a little stool on which to rest the left foot, and a strap about his neck attached to the instrument, Prof. Karapetoff was at last able to achieve a convenient position, so he went back to the violin teacher and received his course of lessons.

Must Not Expect Too Much

When I heard him play the other evening he gave Romberg's *Andante*, the *Meditation* from "Thais," Casell's *Neapolitan Song*, Rimsky Korsakoff's *Song of India*, and Popper's *Tarantella*. The instrument is most versatile in its powers. Prof. Karapetoff says that he considers his five-string 'cello as a development and not as a finished product. The tone of the new string does not completely satisfy him, but he says philosophically that it took centuries to perfect the present 'cello and he cannot expect his to be finished and accepted in a generation.

"The highest mission of the performer is to be an interpreter, and, with absolute knowledge and fidelity to the text of what he has to present, to superimpose, by the bounty of his own nature, what will make other people's knowledge of what they hear more spacious. It is a sort of process of assimilation and reproduction and the performer only does justice to another man's work by making it first his own."

C. H. H. Parry, in "Style in Musical Art."

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

Too Many Concert Violinists

THERE are too many violin students studying for the concert stage, and not enough for teaching, orchestra playing, or for their own enjoyment as amateurs. It is all very well, as Emerson says, to "hitch your wagon to a star," and to "aim high," but there is such a thing as too much ambition. The philosophers tell us that, "perseverance conquers all things," but there is one thing it cannot conquer, and that is violin playing of the highest type, always unless one is a born genius.

The hundreds and thousands of young violin students who are planning to become Kreislers, and Elmans in a few short years have not the faintest conception of the amount of genius it takes to achieve world-wide renown as solo violinists. Here in the United States about six solo violinists do all the concert playing which is really profitable. The other branches of public solo playing are Lyceum and Chautauqua work, and chance engagements. These are not permanently profitable as a rule, and the constant traveling, many bad hotels and disagreeable living conditions make the life very unpleasant.

Why is it that more violin students are not content to play for their own amusement? There is no more delightful pastime than violin playing, and for getting real pleasure out of music, the amateur has all the best of it.

A Profitable Profession

Violin teaching, while very arduous and laborious, is a fairly profitable profession, and the student who studies with the avowed intention of becoming a violin teacher has a hundred times more chance of success than if he were intending to become a great concert violinist. A talented student also has a good chance of making a fair livelihood as an orchestral player, as this class of work usually leaves him time for teaching or some other branch of the profession to add to the income he derives from his orchestral playing.

But so many of our young people turn up their noses in disgust at the idea of teaching or orchestra playing. They are determined to become great concert violinists, and, incidentally, millionaires. Of course there is only one chance out of many thousands that they will succeed. After years of study they find themselves unfitted for any other profession; so they drift into the despised teaching and orchestra playing after all. Thousands of such violin students lead disappointed, soured lives in consequence. It is not safe for anyone to study the violin for the profession unless he will be satisfied with teaching and orchestra playing or both, if he fails as a concert player, for that is where his studies will likely lead him.

The way it happens that the student ranks are so full of would-be Kubeliks is something like the following: Willie Jones lives in a small town or perhaps the suburbs of a large city. He commences to take violin lessons and soon graduates into the Sunday school orchestra. Willie has only moderate talent but soon gets to be in demand to play at church sociables, amateur concerts and

similar affairs. He is petted and praised by the ladies of the church and soon gets to be known as a boy wonder. He continues his studies and by the time he is in high school he plays the inevitable *Humoresque* by Dvořák, *Souvenir* by Drdla, *Traumerei* by Schumann, and *Catalina* by Raff. His parents are proud of him, and he is much puffed in the social columns of his home town newspaper.

Soon a profession has to be decided upon; and, having read of the fabulous profits of concert violin playing as depicted by the press agents of the well-known virtuosi, Willie and his parents decide that he shall be a professional violinist. A high-priced teacher in one of the large American cities, or possibly Europe, is decided upon, and the family stints themselves and economize so that they may have a first-class musical education since he can easily pay everything by as soon as he begins earning the fabulous sums written about by the press agent.

Now, mind you, all this time the parents have taken the precaution to take their son to a first-class, *disinterested* musical authority, to have him examined for talent, to get real expert opinion as to whether he could make good as a concert violinist. They have judged his talent by amount of applause which he got at church socials and pupils' recitals, and the vague remarks of his teacher that "has talent, and is getting along all right." They never realized the fact that one must be a wonderful genius to succeed as a concert violinist, and that one out of many thousands does succeed.

Rigid Examination Necessary

Finally Willie's studies come to a close and he haunts the offices of managers trying to get an engagement. By dint of much persuasion he prevails on one of them to hear him. They soon convince him that he has chosen the wrong profession and that he has no real chance of becoming a concert violinist, but he has of flying to Mars. He pleads for directors of symphony orchestras, but finds he is not good enough for symphony work. He fails even to qualify as a violinist in a theatre orchestra. Discouraged, disillusioned, he either gives up the musical profession altogether, after having spent years of useless effort and thousands of dollars, or else settles down as a poorly paid neighborhood violin teacher in a small town. Every musician knows scores of such cases.

Anyone, at any age, who really loves the violin, is justified in studying it, even if he has little talent, provided he does not try to become a professional. No one should study for the profession with submitting to a rigid examination as to his talent, by several disinterested musical authorities. Unless they are really enthusiastic, he had better take up some other profession and keep music for his enjoyment. It is sometimes hard for a really talented musician to make a good income let alone one without talent. Those little talents are being constantly weeded out of the musical profession and drift to other occupations.

"I went straight from Palestrina to Bach, from Bach to Gluck and Mozart—or, if you choose, along the same path backwards. . . . In instrumental music I am a reactionary, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds."

—Wagner.

"Trivial and false music debases the minds that take pleasure in it. Real music appeals to the higher faculties and also enhances them."

C. H. H. Parry, in "Style in Musical Art."

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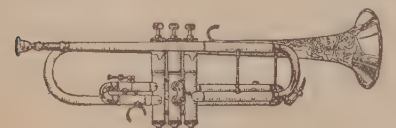
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Violin Questions Answered Personally

By Mr. Robert Braine

Counting Time in Wohlfahrt.

N. W. O.—In study No. 42 Wohlfahrt, Op.
45, Book II, count the time as if the grace
notes were not there. The grace notes are
the notes of a turn, and in this study they
are played between beats and are unaccented.

Alard's Fantasias.

T. R.—Delphin Alard, well-known French
violinist, wrote many fantasias on operatic
themes. Among the best of these are those
on *Faust*, *Il Trovatore*, and *Romeo and Juliet*.
They are showy and effective for a miscel-
laneous audience. It takes quite a bit of
technic to play them, and they should not
be attempted before the student has finished
Kreutzer, and other studies and technical
exercises of about that grade. The *Romeo*
and *Juliet Fantasia* was used as her principal
solo number by a well-known violinist dur-
ing a tour with Sousa's Band, several years
ago.

Fried. Aug. Glass.

C. M. McC.—There are thousands of violins
stamped "Glass" on the back, and labeled,
"Fried. Aug. Glass" inside. Such violins
are mostly factory fiddles of small value.
However, it is impossible to value a violin
without seeing it.

Technic and Jazz.

N. J.—As you are under instruction, your
teacher is the one to teach you bow control
and spiccato. 2.—An excellent work on these
subjects is, "Violin Teaching and Violin
Study," by Eugene Gruenberg, published by
Carl Fischer, New York city. 3.—By the
technical part of violin playing is meant the
mechanical part, such as scales, arpeggi-
trills and various bowings. 4.—The less you
do of jazz playing the better, if you wish to
become an artistic violinist and not a jazz
fiddler. Remember that, "no one can touch
pitch and not be defiled."

Bowings.

I. A.—For a series of studies dealing with
the various forms of springing bow, spiccato,
and other bowings, you could not do better
than get the "Forty Variations for Violin
Bowings" Op. 3, by Sevcik. These can be ob-
tained with or without piano accompaniment.
The studies are melodious and admirably
adapted to develop these bowings.

Hypolite Caussin.

G. M. K.—Cannot trace the name of Hypo-
lite Caussin in any list of famous makers.
He may have made some good violins for
all that. The label translated from the
French reads: "Made by Hypolite Caussin,
string instrument maker, Ruvres La Chetive,
France."

Books on Violin Making.

F. L. M.—Works treating of violin making
and repairing are as follows: "Violin Mak-
ing as It Was and Is," by E. Heron Allen;
"The Violin, How to Make It," by J. Broad-
house; "The Violin, its Famous Makers and
their Imitations," by G. Hart (expensive);
"Violin and its Construction," by Davidson;
"Violin and its Construction," by Riechers;
"The Violin and How to Make it," by a Mas-
ter of the Instrument; "Violin Repairing,
Restoring and Adjustment," by Foucher;
"Measurements of the Stradivarius Violin,"
by Aug. Riechers.

Lorenz Mollenberg.

A. C.—While it is naturally impossible for
me to give an opinion on a violin I have
never seen, I have no doubt you have an
excellent instrument if it was made, as you
say, by Lorenz Mollenberg, Stockholm, who
made some excellent violins. The price you
paid for the violin, \$150, was reasonable.

Violin Labels.

B. S.—Labels in violins mean nothing.
They may be either true or false. According
to the label in your violin it is a German
copy of a French maker. Such violins are
mostly factory fiddles of not much value. I
could not give a guess as to its age or
value without seeing it.

Late Start—Memorizing.

M. O. L.—Any violin is comparatively
valuable, even if made by an unknown maker,
if the tone is large, sympathetic, and of fine
quality. 2.—Starting at 40, it is impossible
for a violin student to become an artistic
player, with a big technic. However, as an
amateur he can accomplish a good deal,
enough to afford himself and friends much
pleasure. 3.—To overcome your difficulty in
memorizing, take the shortest, easiest melody
you know, and memorize it. After you have
memorized many easy melodies, take some
which are more difficult. If you do a certain
amount of memorizing every day, and keep
persistently at it, success no doubt will come.

The Strad?

M. Z.—There is hardly one chance in a
million that your violin is a genuine Strad.
Labels in a violin mean nothing. There are
millions of violins in existence with counter-
feit Stradivarius labels in them. There is
no law against putting fake labels in violins,
consequently the world is flooded with cheap
factory fiddles, bearing the names of Stradi-
varius, Guarnerius, Amati and all the great
makers. You might have your violin ex-
amined by an expert, but the chances are
that it would be needless trouble and expense.

Music in Industry

(Continued from page 304.)

Instruments, Music and Uniforms

Many companies supply all instruments as
well as uniforms, music, music stands and
other equipment. This is particularly true
of bands organized of non-players. In
any case drums, bells, basses and other of
the more heavy and cumbersome instru-
ments should be provided by the company,
but where experienced players are secured,
they will invariably possess first-class in-
struments, which they prefer using. In
case instruments are purchased in a lot, a
considerable discount can usually be se-
cured from the manufacturer.

Rehearsals of the band should be held
at least twice weekly—fewer than that
number is insufficient for attaining any
high degree of ensemble playing. In the
smaller cities rehearsals can be held in the
evenings, but in such cities as Chicago and
Detroit this is not so practicable, and they
are usually held during or immediately
after working hours.

Compensation

Most companies provide some compensa-
tion for the time spent at rehearsals and
concerts, and many of them offer special
inducement to secure highly capable
players. It is only natural that a man
who can perform his duties capably in
office or shop and also do high-class work
in the company's musical organization,
should be shown special consideration.

The accompanying chart will outline the
nearly ideal instrumentation (or forma-
tion) of a band for general concert pur-
poses. It is obvious that to gain any de-

gree of satisfactory musical result it is
essential that a reasonable balance must
be preserved among the various instru-
mental groups. Cornets, being the leading
melody instruments and also supplying
much of the harmony in the second, third
and fourth cornet parts, should outnumber
any of the other brass groups. Clarinets,
possessing much less power than cornets,
should be much greater in number if cor-
rect tonal balance is to be preserved. The
limitations of this article will not permit
of a detailed discussion of band instru-
mentation. It is often impossible to main-
tain a proper balance of instruments, in
which case the capable bandmaster will
maintain some semblance of tonal balance
by compelling the loud toned instruments
to so moderate their tone as to favor the
weaker tonal ones.

Scarcity of Players

There being a general scarcity of players
of flute, piccolo, oboe, bassoon, bass clar-
inet, French horn and others of the rarer
instruments, such players are generally
greatly in demand by the best bands. Good
musicians, who are also experienced in
some line of office or shop work, can
readily find employment where they can
also affiliate with a good band.

In developing an employee band the
most serious consideration should be given
to the selection of the director; for upon
his ability—or lack of it—will depend the
success or failure of the organization. A
highly capable director can soon convert
a mediocre band into an organization of
real merit and make it popular. An ineffi-

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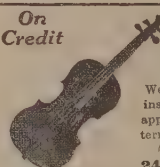
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(Continued on page 351)



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(Continued from page 350)

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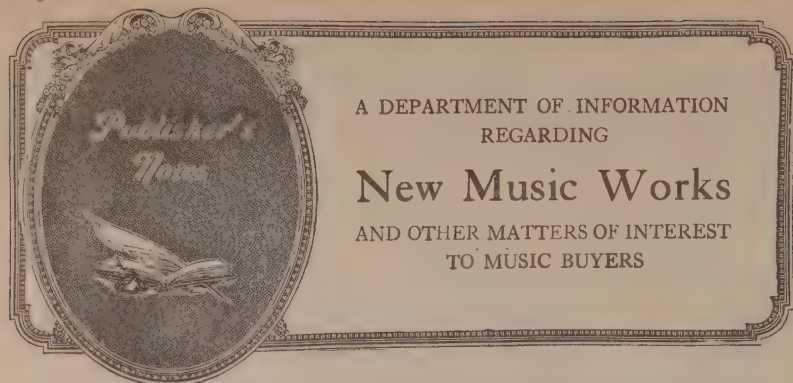
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Page 349).....	.30
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Settlement of Accounts

Although it is customary for us to mail specific directions with yearly statements in June of each year, we believe that some of our patrons, those wishing to make settlement of their accounts before June 1st, will appreciate this preliminary notice and the knowledge that upon our receipt of the teaching materials they intend to return for credit, we will send revised statements of their accounts in advance of those mailed on or about June 1st.

This notice is intended chiefly for those of our patrons who have had On Sale Accounts during the teaching season now drawing to a close. Those of our patrons, however, who have regular monthly accounts and who have not settled them at thirty-day intervals as expected, will certainly earn our hearty appreciation if they, too, will plan an early settlement of their accounts.

It is possible that when planning to make return of teaching material sent On Sale this season that certain selections may appear worth holding over. We will be quite pleased to extend the courtesy of permitting these selections to be carried over until the following season, our patrons to pay us for what has already been disposed of; with the understanding that a complete settlement will be made at the close of the second season. If, however, a complete settlement is intended at this time or after the teaching season closes, our earnest request is, that it be made before the summer is too far advanced. Our reason for making this request is that during the so-called "slack" or "off-season," we are able to augment our force of trained clerks who handle the parcels of returned music and thereby admit of better service, fewer errors and the certainty that full credit is being given in every case.

Our patrons will help us materially and as well spare themselves the possible delay of credit for returned music, by at all

times observing the following few simple rules concerning the return of On Sale Music.

1. No matter how you make returns, whether by mail, express, freight or parcel post, **YOUR NAME AS SENDER MUST APPEAR PLAINLY WRITTEN ON THE OUTSIDE WRAPPER.** Without this means of identification, we cannot guarantee proper credit to the person making the returns.

2. While we do not like to refuse to accept for credit any teaching material returned, we ask our patrons not to return to us any soiled or used copies or any music ordered on regular account. Unless understood at the time of purchase that such regular items were returnable, we cannot credit such items and must return them to the patron at his or her expense.

3. As the transportation charges on all return parcels must be prepaid, our patrons will save themselves considerable expense and possible annoyance by consulting their local postmaster or express agents as to the cheapest way of sending these returns to us. A package of sheet music weighing less than four pounds can be sent at eight cents a pound from any point, and if it weighs more than four pounds, it would be advisable to follow the direction as suggested above.

Just a word in closing, and that is to send in early your order for next season's On Sale Music. Let us fill it for you at our leisure and we can promise you results that will prove most helpful and satisfactory. We will forward this material on or about any date you specify so that it will be in your care in ample time to start the new season's work with a fresh and complete stock of teaching material.

Mother's Day Memorial Day Children's Day

Days that are set apart for special observance such as Mother's Day, Memorial Day and Children's Day, will soon be here, the first falling upon May 13th and the last usually on the second Sunday in June. All these occasions call for music with appropriate text. The need for such music has been anticipated by publishers and the available material of this class is now considerable. We are prepared to submit returnable sample copies of music for any of these days, such as solos, duets, exercises, choruses, etc. Time is allowed to examine the music and if musical directors take early action, it should be an easy matter to prepare an excellent and fitting program for any of these occasions.

Small Photographs of the Great Masters

A small carton containing one each of the portraits of the twelve greatest masters of music. These are real photographs, size 1 1/4 ins. x 2 3/4 ins., and the price is 20 cents.

We have been supplying mere prints on thin paper of rather poor quality at two cents each for use in schools, and we believe that these photographs will answer not only the same purposes as above, but many others, owing to their fine quality and small size. Their size is nothing against them. They are good portraits of ample size for every practical use.

It is possible that we may be able to offer these photographs in quantities of one composer at the same price.

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3. *Jesus, My Lord, My God, My All* Sung by John McCormack, tenor. Victor Record No. 66122..... 1.25
4. *Open the Gates of the Temple*—Sung by Evan Williams, Tenor. Victor Record No. 74198..... 1.75
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6. *Valse in A Flat, Op. 42, (Chopin)* Played by Ignace Paderewski. Victor Record No. 74796..... 1.75
7. *Waltz in A Major, (Hummel)* Violin Solo Played by Mischa Elman. Victor Record No. 64829..... 1.25
8. *Ol' Girlina* (James Francis Cooke)—Sung by Amelita Galli-Curci. Victor Record No. 66014..... 1.25
9. *Dance of the Flutes*—Played by Philadelphia Orchestra. Victor Record No. 66128.... 1.75
10. *Mighty Lak' a Rose*—Sung by Irene Williams. Brunswick Record No. 5047... 1.00

Commencement Awards and Graduation Gifts

The advice "do it early" given so frequently in the Christmas shopping season is followed by most thinking people throughout the entire year. Many have adhered to this policy through good judgment, but there are others of us who have learned through bitter experience that it is advisable to prepare for coming events in good time. The days are speeding quickly toward the close of the season and teachers, schools and colleges desiring awards for pupils, as well as those who desire to extend graduation compliments in the form of a gift, should make an early selection and secure that which is selected early.

The time is ripe for suggestions, and, on other pages in this issue will be found various items suitable for awards and gifts to music students. A graduation compliment such as a collection of music or a musical literature work is one that will be appreciated by the music student, and the donor will be remembered for years by such a practical and useful gift.

Etude Prize Contest

A complete announcement of the *Etude Prize Contest* will be found on another page of this issue. It has been deemed advisable to extend the time for the close of the Contest until July 1st, 1923. As soon as possible after this date, the complete announcement of the awards will be made. The total amount of the prize money to be awarded has been increased and the additional amount has been divided up among the classes. There is still ample time for all to be represented in this contest and all manuscripts will be welcome. It is best to send new manuscripts, written for the purpose rather than to draw upon things written in the past. Live, up-to-date material is always looked for in a Contest of this nature, and exercises in theory or pedagogical efforts should be avoided.

Fruits of the Spirit By Mrs. Theodore Presser

We have taken over the management of the publication and sale of a little work by the late wife of Mr. Theodore Presser. This book is a series of essays on subjects of vital interest to any reader. Following are a few titles of chapters giving an idea of its contents. While musical, its uplifting thoughts will benefit all who read it. "What All The World's A-seeking." "The Conqueror's Peace." "Just Be Kind." "The Strength of Cheerfulness." "The Virtue of Praise." "The Beauty of Courtesy." "Just a Smile."

A few quotations indicate the rare, inspiring spirit that came from a beautiful soul. "Just to be kind, that some one may be happier by our presence, that some one may be glad that we have lived and blest our name when we are gone. Lincoln gave us a fine summary of life when he said 'After all, the one meaning of life is to be kind.'" "A million smiles go farther than a million dollars, for when an unfortunate investment robs us of million they are gone, but an investment in smiles is never lost; it accumulates more smiles and we have more to give." "Courtesy is the keynote to the most exquisite thing in the world." "Humanity is better than you know; expect to find it and you will." This is the second and enlarged edition of this work, the first edition of which appeared only a few months ago. The special introductory price of this new work is sixty cents. Copies will be set postpaid, immediately upon receipt of the amount.

Easy Opera Album For the Pianoforte

We have in preparation a new *Opera Album* which will contain selections from all the Standard Operas, all arranged in an easy and playable manner, none going beyond the Third Grade in point of difficulty. These selections are all newly arranged, they are not dry or hackneyed. The book will contain just such melody as one wishes to hear, all of the real gems of the operas. This volume will be added to the *Presser Collection*.

The special introductory price in advance of publication is 35 cents per copy postpaid.

New Album of Marches For the Pianoforte

We have in preparation a brand new collection of marches. It has been an endeavor to make this album a thoroughly practical one and to include in the marches which are suitable for indoor marching, for drills, for calisthenics, etc. There are really three distinct types of marches; the grand march, in which one is not expected to keep step; the para-march, which has usually four steps to the measure; the modern military march which has two steps to the measure taken at the rate of 120 steps to the minute. This latter is too rapid for indoor marching. All these classifications will be represented in the new book but a special provision will be made for the second classification. The material will all be bright, tuneful and full of rhythmic interest.

The special introductory price in advance of publication is 35 cents per copy postpaid.

New Orchestra Collection For Church and Sunday School Use

In response to a very general demand we have in preparation a new orchestra collection. It will be similar in scope and degree of difficulty to our very successful *Popular Orchestra Book*. The instrumentation also will correspond with that of the *Popular Orchestra Book*. In addition to the usual string and wind parts, there will be parts for two Saxophones, third Cornet, etc., also Violoncello, Obligato Parts (A and B) and Solo Violin. The music will all be appropriate to play on Sundays but it will be large of cheerful character, melodious and evocative.

The special introductory price in advance of publication is fifteen cents for each instrumental part; thirty cents for the piano part, postpaid.

um of Piano Pieces r Six Hands mposed and Arranged A. Sartorio

ix-hand pieces are most desirable for
riety of purposes. In class work they
ish drill in *ensemble* playing and in
t reading, and in recitals they add a
ising variety to programs and afford
portunity for having more students
on the one program. It will be
convenient to have in a single
me, a well made collection of such
es. Mr. Arnaldo Sartorio, who is a
t successful teacher and writer, has
e a specialty of educational piano
ic and he is particularly happy in
ensemble arrangements. In this new
me will be found some new and origi-
compositions by Mr. Sartorio written
pecially for six-hands, as well as some
effective arrangements of standard
ks. The volume may be graded as
II, that is to say; although the first
er occasionally plays in Grade III,
part for the third player is frequently
rade II.
he special introductory price in ad-
e of publication is 35 cents per copy,
paid.

New Instruction Book John M. Williams

he chief feature of this new book,
that will appeal to many, lies in the
that both clefs are used right from
beginning. There is considerable de-
d for a book of this type. Mr.
iams, himself a practical and success-
teacher who is still active in his pro-
ion, gives us a typical modern instruc-
book, compact but comprehensive,
nning with the rudiments and pro-
sing by easy stages. The material is
selected, tuneful and interesting.
he special introductory price in ad-
e of publication is 40 cents per copy,
paid.

enteen Short Studies es for the Piano M. Greenwald

is will probably be the last month
he special offer on this new work.
Greenwald's piano studies have pro-
very acceptable in the past and this
book is right up to his standard.
s always of advantage, particularly
he early grades, to have many books
udies which may be used interchange-
ly. This obviates the teacher hear-
the same studies continually and af-
s opportunity for picking studies
uit the special needs of individual
ls. Mr. Greenwald's book is a good
to add to the curriculum.
he special introductory price in ad-
e of publication is 25 cents per copy,
paid.

de Miniatures y Study Pieces Frances Terry

is is one of the best written sets of
studies that we have seen. The
ies are all tuneful, well contrasted,
much variety in rhythm and are in
he more familiar keys. They are in-
tng to play and they will tend to
lop technic and musicianship in equal
ortion. There are twenty-six studies
arrying the student through grades
and Two and One-Half, up to the
ning of Third grade work.
he special introductory price in ad-
e of publication is 35 cents per copy,
paid.

een Recital Etudes Ludwig Schytte, Op. 58

he title *Recital Etude* would seem to
that each of these studies was in
ly more like a piece and such is the
In addition to this quality, however,
studies have real technical value.
one of them exemplifies some special
in modern technic. They would
especially good to use in place of
udies by Heller, Op. 45 or any other
es of similar style and difficulty.
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e of publication is 30 cents per copy,
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New Four-Hand Album For the Pianoforte

We take pleasure in announcing that
we have in preparation a new album for
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plates. This will include a variety of
interesting material chiefly of intermedi-
ate grade, both original compositions and
transcriptions. For practice in sight-read-
ing especially and for drill in time, rhythm
and playing together, there is really noth-
ing better to be found than four-hand
pieces and it is all the better if these
are of intermediate difficulty. Those who
are fond of duet playing invariably wel-
come a new book, since the older material
is used up quickly.

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vance of publication is 30 cents per copy,
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No one has watched the march of musi-
cal progress in America with more wide-
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tory of this progress, but delightful ran-
dom chapters upon various phases of our
national musical development, always in-
structive, always entertaining, and done
in that fresh, interesting style that has
characterized all his published works.
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will gladly pay the advance price of 80
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first edition of this famous critic's new
publication.

School of Violin Technic By O. Sevcik, Op. 1, Part 1 Exercises in the First Position

This well-known volume is now in prepa-
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great modern authority. These First
Position Exercises are almost indispens-
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comprise an exhaustive study of the inter-
vals combined with the conventional meth-
ods of bowing. Scales, arpeggios, and
double stops are also treated in a prac-
tical and comprehensive manner. Our
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who is himself a successful teacher.

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It is really surprising how much can
be done upon the violin within the limit
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has made the most of this in his new set
of pieces. While these pieces are not at
all difficult to play, they are useful in
giving the student an insight into pos-
sibilities of the true violin style and
anyone of them would make a good rec-
ital number. This volume is very nearly
ready.

The special introductory price in ad-
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postpaid.

A Pretty and Useful Gift

Just in time for Commencement we have
secured a very pretty and appropriate
bar pin that should appeal as an Award
of Merit, both to donor and recipient.
The pin is pictured on page 357 of this issue.
It is made of heavy quadruple gold plate
and is warranted by the manufacturer to
wear well. Rose gold, satin finish, with
raised parts polished, it lends the ap-
pearance of having cost a great deal
more than the price we ask. This bar pin
is catalogued as No. 75 in our musical
Jewelry novelties and the price is \$3.00
each. (government jewelry tax 5% ad-
ditional). Until further notice the usual
discount of 15% will apply on orders for
six or more of these pins. Many other
Jewelry Novelties pertaining to music are
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Hand Book*, a copy of which we will
gladly mail to you upon request.

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kindergarten age. It may be used to
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any regular instruction book or method.
It begins in the easiest possible manner
and at the same time, the material is
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style. After the student has passed the
first stages of becoming acquainted with
notation and with the keyboard, every-
thing is melodious throughout.

The special introductory price in ad-
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postpaid.

Six Pianoforte Pieces By Charles F. Huerter

Mr. Charles F. Huerter writes in very
modern style so far as his harmonies
are concerned but his melodies are defi-
nite and appreciable. This new set of
six pieces is conventional in form but
characteristic in treatment. The pieces
have about them a freshness and origi-
nality which will make them interesting
to study and useful for recital purposes.
They are of moderate difficulty, about
grades four or five and will serve ad-
mirably as a preparation for the study
of larger modern works.

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vance of publication is 30 cents per copy,
postpaid.

In the Forest Nine Nature Studies By Homer Grunn

This work is now about ready but the
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longer. These nine characteristic pieces
may be used in a variety of ways. They
make good little piano solos or teaching
pieces just as they stand; in addition,
since each has a text they may be used
as juvenile songs; furthermore, they
may be used as accompanied recitations;
more elaborately, they might be produced
as a group, in costume. They are well
written in modern style but are not diffi-
cult to play.

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afford entertainment for any audience and
at the same time test the ability of the
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voices is probably one of the best known
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erature. It is useful at any time of the
year, and while of classic beauty is not
too difficult for the average volunteer
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well. For a short special musical ser-
vice it exactly fits in, and the careful study
and preparation of it is a real step in
musical education. Charles Gounod has
given many beautiful melodies to the
world and none of his works is lovelier
than this cantata.

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odies Without Notes* and *Twenty Mel-
odies for Teacher and Pupil* is intended
primarily to familiarize the pupil with the
keyboard before taking up real notation
and thus give the student something to
play almost from the start. In all of
these works capital letters are used in-
stead of the regular musical notation.
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tunes are introduced and in each number
the corresponding musical notation is
given in full, thus the connection between
the keyboard and notation is finally es-
tablished.

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Melodious Elementary Etudes Op. 161 By Franz J. Liftl

This book is very nearly ready but
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tinued during the current month. These
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grade, are scholarly and workmanlike.
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tention is devoted to touch and mechanism.
The studies are not dry or spun out,
each one being a page or so in length,
hence, much is to be gained by this con-
centration of effort. This is a very use-
ful book to precede Third Grade work.

The special introductory price in ad-
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and girls will all enjoy the fun of playing
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lovely, catchy melodies written by Mrs.
Forman are all in unison and very easy;
well within the range of the youthful
voices. The lyrics, written by Gertrude
Knox Willis, are bright as can be and
quickly memorized. The costuming, stag-
ing and action are very simply managed
and, as the play may be done in or out
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of production is inconsiderable.

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the modern writers. Every student work-
ing in Grades Four and Five should be
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book. Modern technic, style and musician-
ship are all developed. The Studies are
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Advance of Publication Offers Withdrawn Works Now Issued

The following works, having been offered at about the cost of manufacture for a number of months past, have appeared from the press and all special introductory offers are now withdrawn. The works named below can be obtained from the publishers or from any dealer at the marked price and will be cheerfully sent for inspection to any interested person.

First Piano Lessons at Home. By Anna H. Hamilton. Piano Book 1—75 cents, Writing Book 1—25 cents. These two books are to be used together for very young children. Can be used independent of any method or instructor, or may be used in conjunction with such a work. Those interested cannot afford to ignore an examination.

Church Soloist. A Collection of Sacred Songs for General Use. Price \$1.00. This work actually consists of two separate volumes with totally different contents, one especially prepared for high voice, the other for low voice. They each contain nineteen sacred solos suitable for the average church singer. Some of the best in our large catalog are included. This is the collection which has been advertised under special offer as "Sacred Song Albums."

Short Melody Etudes for the Piano. By Mathilde Bilbro. Price \$1.00. Here is a volume of little study pieces, characteristic pieces in about second grade, each covering a technical point. The pieces are very tuneful and we can highly recommend them. Subject to sheet music discounts.

Let's Go Traveling. Operetta for children. By Cynthia Dodge. Price 60 cents. A real entertainment, with real fun for the boy and girl performers. Humorous and most tuneful. Every detail of explanation has been covered.

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Intermediate Study Pieces for the Piano. Price 75 cents. This is one of our regular collections at this price. The contents made up of especially large plates which means a great number of compositions are given, a large value for a

small price. A partial list of the composers represented therein will give some idea of the value of the book: Morrison, Felton, Rubinstein, Karganoff, Rachmaninoff, MacDowell, Lieurance, Saint-Saëns.

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Be sure to read our advertisement on page 360, showing splendid collections of shrubs, flower-seeds, vegetable-seeds and other plants offered for new yearly subscriptions to the ETUDE MUSIC MAGAZINE. These seeds and plants are especially recommended by us and are fully guaranteed by the grower. A nice shrub or two will prove a perpetual reminder of what ETUDE MUSIC MAGAZINE has done for you, as an appreciation for the effort in securing new subscriptions.

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Beware of swindlers. Everyday a new scheme crops up for victimizing the public in magazine subscription work. We cannot warn our friends and subscribers too strongly to beware of paying money to people unknown to them. Such fakes as young men working their way through college should always raise a suspicion. At this time, a man who styles himself Gagnon or Gireaux is practicing his nefarious business in the province of Quebec. Canadian subscribers are particularly warned to have this man arrested on sight.

Change of Address

Summer is approaching. Many will be leaving for the seashore or countryside within a few weeks. If you desire the ETUDE sent to your summer address be sure to let us have the change two or three weeks in advance. When returning to the city again, make it a point to advise us, otherwise loss of copies and much annoyance to both subscriber and publisher result.

WHEN CHANGING YOUR ADDRESS, ALWAYS GIVE BOTH THE OLD AND NEW ADDRESS.

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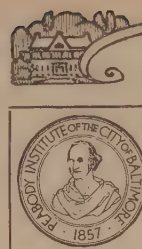
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[SEAL] JOHN E. THOMAS.
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Pages 290, 291, 292, 354, 355 and 358

Summer Schools

Continued from Pages 290, 291 and 292

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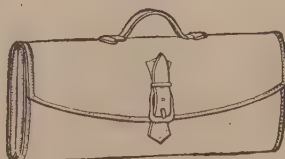
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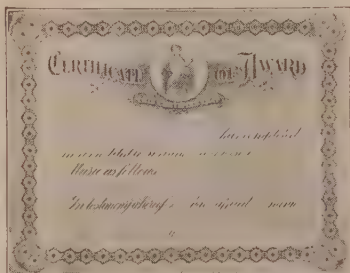


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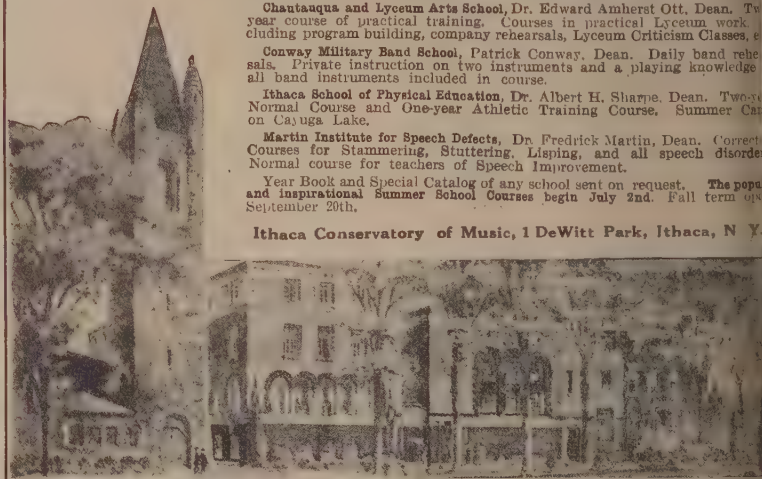
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Dorothy's Piano

a brand new piano, and I stood many a warehouse after I was finally found, by the way, making me and finish took a long, long time! But now I fine condition, and oh, I was so glad out of that warehouse and to be put store. Several people came to look and "try" me and then walked away. you do not know how humiliating it turned down that way! I was quite piano in the store, but those people that they wanted a "player-piano" e! A player-piano! What they really was a piano-player, that's what they but they did not have sense enough it.

ly some nice people came to look at d they brought their little piano-player hem. She was a charming little girl -Oh, really I do not know how old. not been out of my factory long yet to know anything about age. ing seems young and happy and to me and I intend to have a happy ring my life and to give other people y time, too.

anyway, the little girl sat down on ch and began to play on me and I love with her right away—really I was just as nervous as I could be for e would turn me down too, but I did y best for her under the circumstances. ow it was the very first time I ever my own sound, think of that. It is der I was nervous. But the little rothy I call her now—did like me e told her parents so. "I just love it," claimed; "and is it really going to e?" she asked, jumping up and down apping her hands. I almost jumped down, too, I was so excited. "Do ink it has a good tone?" asked e of the man who was my store mana- "A good tone?" Why I was almost i, and here I was doing my very best nervous as a lame duck. "Sure it good tone," answered the store mana- like the mahogany finish," said the s. "Oh so do I," answered Dorothy. st suppose those factory people had me black. What could I have done t? Absolutely nothing. I was never ed in any way.

Dorothy's family "took" me. After a d fearsome journey in something dark heard the man call a padded van, here I have the very best place in the and Dorothy takes wonderful care of at a scratch or a piece of dust on me. er is invited to visit me quite often. rothy spends an hour a day with me get along together beautifully. she will play well enough to invite eople in to listen to me, and that is am longing for. Every instrument showing off before people, I suppose, ly when they are as new and as good as I am. Well, I am content to d I do not think it will be long, for cher says she is doing beautifully. I y am glad Dorothy's parents decided a piano-player in their house instead yer-piano.

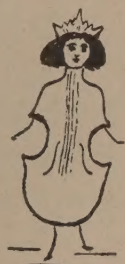
Queen of the May

By Rena Idella Carver

"APRIL showers bring May flowers," sang the little fairies to each other; and as they sang and danced they remembered that to-morrow would be the first day of May. They wondered who would be Queen of the May. For some time everyone had been talking about it; and each family wished that the queen would be chosen from its number.

The whole Woodwind Family said: "One of us should be chosen; for what would the orchestra do without Flute, Oboe, Clarinet, English Horn and the comical Bassoon?"

"Preposterous!" snapped the Strings. "The queen should be one of us, for we have the most beautiful voices among instruments. Why not take the wonderful Violin? She would make a lovely May Queen."



"Violin should be
May Queen."

"Crash, bang, whang!" and a terrific noise came from the Brass and Percussion Families. "We make a stir in the world and have pep and vim. The May Queen should be one of our number."

"Nonsense," sneered the Notation Family, who, white and black, tall and thin, short and fat, stood on their staves. "We carry notes and messages for the

fairies; and we are beautiful sounds recorded for humanity's use. One of us should be chosen."

Two bewitching chords of music fell upon the quiet air and one of the Harmony Household was heard to declare that one of their family should be chosen because they made great music possible. "Without harmony there can be no great masterpiece," she said. "And why should not our beautiful queen, Melody, be chosen Queen of the May?"

The Rhythm family, busy at work, heard all these voices and they said softly, "How we wish that the fairy Queen might select a Rhythm to be the May Queen!"

The wind was whispering about through the forest and he called: "Whoo-oo Will-you-ou Whoo-oo will be queen? Will-you-ou-Whoo-oo!"

It was midnight when finally all the fairies came together under their magic oak tree. The Fairy Queen arose and said, "It is almost time for the sun to come up, and before we depart we must crown the May Queen. I have been watching and wondering who would be chosen, and I have been listening also and, most important of all, I have been feeling. So I now proclaim to you all that Rhythm is the Queen of the May!"

"But," gasped the King, "Rhythm is not seen. We do not know whether she is beautiful or not and a queen should be beautiful."

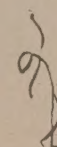
"Beauty of feature does not last," answered the Queen; "but golden deeds of service live always. Rhythm is life! It controls the planets, the earth—and is unceasingly at work keeping the world and all of us from chaos. Rhythm is beautiful to me; for her whole life is one of service. Hence, your Majesty, I have proclaimed Rhythm as the Queen of the May!"

"A Tempo"

By Laura Roundtree Smith

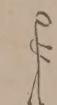
Andante

*I am moving gracefully
At moderate speed, as all can see.*



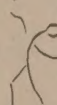
Adagio

*I too, am musical you know,
But I walk with footsteps slow.*



Animato

*Very full of life am I.
To imitate me, you may try.*



Presto

*I'm as rapid as can be.
Can any one catch up with me?*



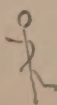
Allegro

*In music I can cause a flurry,
For I sing out, "hurry, hurry."*



Allegro Moderato

*I'm more moderate, as you see;
Perhaps you can keep up with me!*



Spelling Bee

There are so many, many words
that we can easily spell
on the staff; it seems to me
that you can find them well.

Of course you know, we only have
the letters up to G,
really that is quite enough
to find so speedily.

Start with, A-c-e spells Ace,
and d-e-a-f, deaf,
write them down upon the staff
with bass and treble clef.

e-g-g and b-a-d,
and cabbage too, and bag,
baggage, babe, efface and cage—
link up some more—don't lag.

One, two, three,
One, two, three,
Hear what I say,
One, two, three,
One, two, three,
Practice each day.

One, two, three,
One, two, three,
Count while you play,
One, two, three,
One, two, three,
That's the best way.

Be Considerate

SOMEONE sent in their puzzle answers on the back of the sheet of paper on which they had written their essay, and then added a note saying that after writing the puzzle answers on the same piece of paper, they realized that it might be inconvenient and cause trouble for the JUNIOR ETUDE—and so she was sending them again on a separate piece of paper. Now how many of you can stop to consider the fact that your own carelessness may cause trouble or inconvenience to others—not only in

this case but in anything you do in your own homes or at school. Are you always as thoughtful as this writer was?

Of course, in this case of the JUNIOR ETUDE competition, if you put your puzzles and essays on the same piece of paper—and lots of you do it—either one or the other is apt to be omitted; for as you may imagine (if you use your imagination at all), these contests are separated after the closing date and what goes in one division "gets left" in the other division.

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One Aster, select mixture.
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BOSTON OR JAPANESE IVY, a hardy vine of great beauty. The glossy leaves assume in the autumn the most beautiful tints of scarlet and crimson.

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Onion, Yellow Globe Danvers.
Parsley, Champion Moss Curled.
Parsnip, Improved Hollow Crown.
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Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories and essays and answers to puzzles.

Subject for story or essay this month—"Is music a part of my home life?" Must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly, and not on a separate piece of paper) and be received at THE JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa. before the tenth of May. Names of prize winners and their contributions will be published in the issue for July.

Put your name and age on the upper left hand corner of the paper, and your address on the upper right hand corner of the paper. If your contribution takes more than one piece of paper, do this on each piece.

Competitors must comply with all of the above conditions.

Do not use typewriters.

MUSIC MEMORY CONTESTS (Prize Winner)

It is my opinion that the music memory contest is the most wonderful help that music students have ever had. It spreads the gospel of good music among rich and poor, the educated and the uneducated, and its significance sinks into the hearts of all who love music, especially those who do not have the opportunity to educate themselves in music. It also awakens an interest in those who had not cared much for music before, and is a most interesting way of becoming acquainted with the works of the great masters. It teaches us to become familiar with and to really love classical music, and to dislike ragtime and jazz. I cannot imagine anything better for training one's musical appreciation than a memory contest.

MARY ELLEN HOFFMAN (Age 14),
Ohio.

MUSIC MEMORY CONTESTS (Prize Winner)

The purpose of a music memory contest is to develop the ear for good music and teach one to appreciate the masters and their compositions. A young child looks forward to the prize, but at the same time he has acquired benefits that will not readily be forgotten, while an older child works for more definite results. In the contests only the best music is given, which is to be identified together with the names of the composers. The contests are especially beneficial to those who do not have music in the home; and they may be the means of awakening latent talent of some future great musician. The earlier in life a child enters these contests the more apt he will be to appreciate good music.

CAROLYN KLOEPEL (Age 15),
Kansas.

Puzzle

By Robert E. Smith

By adding one letter to each of the following and rearranging the letters in the words, eight well-known operas will be found. The letters supplied, taken in order, will spell the name of the composer of two of the operas.

1. Nano.
2. Adi.
3. Itha.
4. Octa.
5. Hntaasurn.
6. Acrem.
7. Ngolrthin.
8. Oigrtole.

MUSIC MEMORY CONTESTS (Prize Winner)

In my estimation, the musical memory is the most important of all musical necessities; and anything that develops this should be encouraged. Does not everyone know that the more you memorize, the easier it will become? The advantages of memory contests are—first, the pupil will take greater care in memorizing; second, the pupils repertoire will be increased; third he will soon be able to memorize with greater ease. If these results are possible, why not encourage music memory contests?

HERBERT SCHULLER (Age 13),
Minn.

N. B.—The music memory contest, as given in the schools and clubs of this country today, are not contests in memorizing, but in recognizing and identifying compositions.

Honorable Mention for Essays

John Grant Killam, Carmen Trammell, Wilma Baker, Ethelynde Ford, Milton M. Bennett, Ruth Speery, Mildred Bowers, Dorothy Brecht, Mildred Heid, Elsie Heiston, Gertrude M. Taylor, Mary G. Miller, Eleanor Morrow, James McLaughlin, Louise Leurs, Jeannette Clevenger, Alvina Johnson, Louise Nytray, Nelwyn Orr, Grace Mather, Mary Ellen Simpson, Doris McNulty, Viola Marie Paulson, Agatha Bowers, Mildred Simmers, Evangeline Murphy, Margaret Brown, Ida Schrepell, Lou Ernestine Buck, Mary Frances Walker, Charlotte M. Rettigrove, Louise Shumaker.

Answer to Puzzle in March

June, Note, Tone, Tuner, Tire, Tired, Done, "Junior Etude."

Prize winners—Hannah Roth (Age 14), Ill.; Margery Boyd (Age 10) Penna; Milton M. Bennett (Age 15) Mo.

This list will be continued next month.

N. B.—If Margaret L. Bartholomew had given her age she would have been a prize winner. A great many correct answers were received, but the writers' names will not be found on the honorable mention list for the reason that their work was not neat enough. This month an unusual number of such answers were received. Others were also omitted from the list because all of the rules were not observed; so, if you want to see your name in the list, follow all of the rules and BE NEATER. There is no excuse whatever for sending in untidy or careless work; and work that has evidently been copied by an older person will be discarded also. One contribution gave the age as eight years old, but no eight-year-old person could do such mature handwriting.

Honorable Mention for Puzzles

Fred Hawkins, Josephine Coulombe, Mary Ellen Hoffman, Harvey Maurer, Zella Strang, Elizabeth Venemann, Pearl Binn, Arlo Eggen-sperger, Ruth Rector, Clara B. Graham, Agnes Pearson, Marjorie Tyre, Blanche Jordan Greene, Helen Reuland, Marjorie Everhart, Charline Erwin, Lucyle Collins, Frances Wainwright, John McRae, Margaret Lorenz, Ruth Aylsworth, Elizabeth McGehee, Mildred Machtoff, Neva Christensen, Bruce Compton, Mary Z. Mickelsen, Mary Alice Stack, Ida Margoles, Wilma Baker, Jeanne K. Smith, Mildred Chapman, Elsie Smith, Vera Quirt, Patricia Ruth Rayburn, Ruth Gorman, Eula B. Blake, Marie Laura Killam, Elleen Kavanaugh, Rebecca L. Goatley, Marie Mohr, Miriam Munk, Mabel Krentler, Ethelynde Ford, Ruth Cacek, Rebecca Wright, Willie Elma Patrick, Lorene Shisler, Irene Zabawa, Margaret Seubert, Eloise Brooks, Mildred Haid, Ula Heiston, Mary Saddler, Ida Dobbin, Paul Brand, Florence Nyman, Joyce Gonser Burckett, Frances Wells, Eleanor Morrow, Alice Estelle Harwin, Maxwell Eveleth, Ruth Talor, Mary M. Heicko, James McLaughlin, Rosemary Gasser, Dorothy Page, Mildred Powell, Mildred Nathan.

There once was a person who said,
"A melody runs through my head;
I'll sit down to play,
And coax it to stay,"
And to the piano he sped.

Rhythm constitutes, as it were, the life and soul of all music. H. Schütz.
"The literature of the piano is, indeed, not all that the piano student needs. He must go outside of it, especially when unable to hear other versions of chamber and orchestral music."

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If your nerves tingle when you hear the lively strains of a march as the band goes by—
If you can whistle a tune or hum an air—
If you can remember tunes—
If the peal of the organ—or the thunderous crash of the orchestra as it reaches its climax—stirs your blood—
If the old songs and melodies that you heard in childhood still have the power to move you—
Then you may know that you have latent musical talent that needs only training and development to make you an accomplished musician.

Music in the Home

Can a home be a real home without music? Oh, yes, of course—after a fashion. But take a glimpse into the best homes throughout the length and breadth of our land and you are almost sure to find music in some form or another. It may be only a phonograph or a player piano, but, in its way, it is MUSIC. Could there be stronger proof that music has, indeed, an almost universal appeal?

If parents only realized what an educational and cultural influence music is in the rearing of children, they would eagerly seize the opportunity to have them study music. Some of the happiest homes are those in which all the members of the family are engaged in the study of music. It affords a common interest, draws the various members of the family together in closer companionship and provides one of the strongest safeguards against outside influences that tend to break up and destroy the home circle. In this way a small home orchestra is easily formed and, in addition to the endless amount of pleasure it affords, it gives each player practical orchestra experience which will be invaluable in a professional way.

The University Extension Conservatory now places at your disposal the broad teaching experience of some of the greatest Master Musicians of both America and Europe—lessons that are no less than marvelous in their simplicity and thoroughness, leading you from the first rudiments of music to a complete mastery of your favorite instrument. Endorsed by Paderewski.

University Extension Conservatory

Langley Ave. at 41st St., Chicago, Ill., Dept. 732

You are taught and coached every step of the way by the individual instruction of a specialist.

Musicians Not Born

Do not for one moment think that you must be a musical genius or unusually gifted in order to learn music, or that musicians are "born." And don't get the idea, either, that in order to make money out of music or give enjoyment to yourself and friends you must be a star in the musical firmament.

NO. Where there is one musician of world-wide note, there are thousands—yes, tens of thousands, who play well—well enough to earn big money as teachers, concert players or players in bands and orchestras.

Popularity

If you would be popular, know music. At parties, social gatherings, home entertainments, those who can play an instrument are the ones singled out to live things up. Your musical knowledge will make you a central figure at any social function and give you the reputation of being a delightful host or hostess as well as a much sought after guest. In no quicker way can you surround yourself with a host of friends.

Low Cost--Easy Terms

Think of the great advantage of being able to get the very highest grade music lessons from the best teachers in the profession right in the privacy of your home at a surprisingly low cost. Even if you were to attend the studio of a really high class teacher for individual instruction, you could not begin to get the equal of our courses at anywhere near the price we will quote you. Easy terms arranged to suit your convenience.

Mark an X Before Course that Interests You AND MAIL COUPON TODAY

Remember, we will send you 6 FREE LESSONS from any one of the Courses named below. Just put an X in front of the Course that most interests you and let us tell you what we have done for others—what we can do for you.

UNIVERSITY EXTENSION CONSERVATORY Dept. B-9

Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, six free lessons and full information regarding course I have marked with an X below.

- | | | |
|---|---|--|
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Cornet, Professional | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Piano, Normal Training | <input type="checkbox"/> Violin | <input type="checkbox"/> Public School Music |
| <input type="checkbox"/> Course for Teachers | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Harmony |
| <input type="checkbox"/> Cornet, Amateur | <input type="checkbox"/> Guitar | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Banjo, 5-String | <input type="checkbox"/> Organ | |

Name.....Age.....
Street No.....
City.....
State.....

360
In Detroit—

40,000 cooks know “When it rains it pours”



**200,000 People—
1 Out of Every 5**

They get Morton's Salt every day on food prepared by 40,000 critical cooks. And every day the ratio increases overwhelmingly in favor of Morton's. In other great cities, the country over, Morton's is the choice of the critical majority.

Flavor—and convenience

WHEN your cookbook says use salt it means use Morton's Salt.

Cooking experts in scientific practice have demonstrated what has been known long in the home:

That Morton's Salt produces a better flavor in foods than ordinary salts and is head and shoulders above them in economy—and convenience.

You realize that to produce a lively, vigorous flavor, salt must be pure, Morton's is; every impurity removed. Nothing is added to make it pour.

It pours because the snowy crystals are cube shaped. They simply tumble off one another.

Because of its purity and the shape of its crystals Morton's goes farther than ordinary flake crystal salts which are weakened by foreign ingredients added to make them pour.

As for convenience—what a delight to have a salt you can depend on, rain or shine.

Morton's doesn't cake or form in lumps which must be thrown away. You don't have to gouge it out of the cellars. It pours.



**MORTON SALT COMPANY
CHICAGO**



Helpful Hints on Using Salt

NEW CURTAINS contain lime which makes them hard to wash. The task becomes easy if you first soak them overnight in water to which a little Morton's Salt has been added. It dissolves the lime.

TO REMOVE THE MUDDY TASTE from fish soak them first in solution of Morton's Salt and water. Do not be afraid to make it strong with salt.

TO KEEP HAM FROM SPOILING; rub the cut side and the ham bone with Morton's Salt before you set the ham away for future use. The salt keeps it from growing rancid.